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AN ACCOUNT

OF THE

MANNERS AND CUSTOMS

OF THE

MODERN EGYPTIANS,

WRITTEN IN EGYPT DURING THE YEARS 1833, -34, AND -35,

PARTLY FROM NOTES MADE DURING A FORMER VISIT TO THAT COUNTRY IN THE YEARS 1825, -26, -27, AND -28.

By EDWARD WILLIAM LANE,

CORRESPONDENT OF THE INSTITUTE OF FRANCE, ETC., TRANSLATOR OF "THE THOUSAND AND ONE NIGHTS."

THE FIFTH EDITION,

WITH NUMEROUS ADDITIONS AND IMPROVEMENTS, FROM A COPY ANNOTATED BY THE AUTHOR:

EDITED BY HIS NEPHEW,

EDWARD STANLEY POOLE,

M.R.A.S., ETC.

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THE MODERN EGYPTIANS.

CHAPTER XIV.

INDUSTRY.

It is melancholy to contrast the present poverty of Egypt with its prosperity in ancient times, when the variety, elegance, and exquisite finish displayed in its manufactures attracted the admiration of surrounding nations, and its inhabitants were in no need of foreign commerce to increase their wealth, or to add to their comforts. Antiquarian researches show us that a high degree of excellence in the arts of civilized life distinguished the Egyptians in the age of Moses, and at a yet earlier period. Not only the Pharaohs and the priests and military chiefs, but also a great proportion of the wealthy agriculturists, and other private individuals, in those remote times, passed a life of the most refined luxury, were clad in linen of the most delicate fabric, and reclined on couches and chairs which have served as models for the furniture of our modern saloons. Nature is as lavish of her favours as she was of old to the inhabitants of the valley of the Nile; but, for many centuries, they have ceased to enjoy the benefit of a steady government: each of their successive rulers, during this long lapse of time, considering the uncertain tenure of his power, has been almost wholly intent upon increasing his own wealth; and thus, a large portion of the nation has gradually perished, and the

remnant, in general, been reduced to a state of the most afflicting poverty. The male portion of the population of Egypt being scarcely greater than is sufficient for the cultivation of as much of the soil as is subject to the natural inundation, or easily irrigated by artificial means, the number of persons who devote themselves to manufactures in this country is comparatively very small; and as there are so few competitors, and, at present, few persons of wealth to encourage them, their works in general display but little skill. But the low state of the manual arts has, in a great degree, been occasioned by another cause: the Turkish Sulṭán Seleem, after his conquest of Egypt, took with him thence to his own country, as related by El-Gabartee,[1] so many masters of crafts which were not practised in Turkey, that more than fifty manual arts ceased to be pursued in Egypt.

Painting and sculpture, as applied to the representation of living objects, are, I have already stated, absolutely prohibited by the religion of El-Islám: there are, however, some Muslims in Egypt who attempt the delineation of men, lions, camels, and other animals, flowers, boats, &c., particularly in (what they call) the decoration of a few shop-fronts, the doors of pilgrims' houses, &c.; though their performances would be surpassed by children of five or six years of age in our own country. But the Muslim religion especially promotes industry, by requiring that every man be acquainted with some art or occupation by which he may, in case of necessity, be able to support himself and those dependent upon him, and to fulfil all his religious and moral duties. The art in which the Egyptians most excel is architecture. The finest specimens of Arabian architecture are found in the Egyptian metropolis and its environs; and not only the mosques and other public buildings are remarkable for their grandeur and beauty, but many of the private dwellings, also, attract our admiration,

[1] Near the beginning of his History.

especially by their interior structure and decorations. Yet this art has, of late years, much declined, like most others in this country: a new style of architecture, derived from the Turks, partly Oriental and partly European, and of a very plain description, being generally preferred. The doors, ceilings, windows, and pavements, of the buildings in the older style, which have already been described, display considerable taste, of a peculiar kind; and so, too, do most of the Egyptian manufactures; though many of them are rather clumsy, or ill finished. The turners of wood, whose chief occupation was that of making the lattice-work of windows, were very numerous, and their work was generally neater than it is at present: they have less employment now, as windows of modern houses are often made of glass. The turner, like most other artisans in Egypt, sits to his work. In the art of glass-making, for which Egypt was so much celebrated in ancient times, the modern inhabitants of this country possess but little skill: they have lost the art of manufacturing coloured glass for windows: but for the construction of windows of this material they are still admired, though not so much as they were a few years ago, before the adoption of a new style of architecture diminished the demand for their work. Their pottery is generally of a rude kind: it mostly consists of porous bottles and jars, for cooling, as well as keeping, water. For their skill in the preparation of morocco leather, they are justly celebrated. The branches and leaves of the palm-tree they employ in a great variety of manufactures: of the former, they make seats, coops, chests, frames for beds, &c.: of the latter, baskets, panniers, mats, brooms, fly-whisks, and many other utensils. Of the fibres also that grow at the foot of the branches of the palm-tree are made most of the ropes used in Egypt. The best mats (which are much used instead of carpets, particularly in summer,) are made of rushes. Egypt has lost the celebrity which it enjoyed in ancient times for its fine linen: the linen and cotton and woollen cloths, and

the silks now woven in this country, are generally of coarse or poor qualities.

The Egyptians have long been famous for the art of hatching fowls' eggs by artificial heat. This practice, though obscurely described by ancient authors, appears to have been common in Egypt in very remote times. The building in which the process is performed is called, in Lower Egypt, "maạmal el-firákh," and, in Upper Egypt, "maạmal el-farroog:" in the former division of the country, there are more than a hundred such establishments; and in the latter, more than half that number. Most of the superintendents, if not all, are Copts. The proprietors pay a tax to the government. The maạmal is constructed of burnt or sun-dried bricks; and consists of two parallel rows of small ovens and cells for fire, divided by a narrow, vaulted passage; each oven being about nine or ten feet long, eight feet wide, and five or six feet high, and having above it a vaulted fire-cell, of the same size, or rather less in height. Each oven communicates with the passage by an aperture large enough for a man to enter; and with its fire-cell by a similar aperture: the fire-cells, also, of the same row, communicate with each other; and each has an aperture in its vault (for the escape of the smoke), which is opened only occasionally: the passage, too, has several such apertures in its vaulted roof. The eggs are placed upon mats or straw, and one tier above another, usually to the number of three tiers, in the ovens; and burning "gelleh" (a fuel before mentioned, composed of the dung of animals, mixed with chopped straw, and made into the form of round, flat cakes,) is placed upon the floors of the fire-cells above. The entrance of the maạmal is well closed. Before it are two or three small chambers, for the attendant, and the fuel, and the chickens when newly hatched. The operation is performed only during two or three months in the year, in the spring; earliest in the most southern parts of the country. Each maạmal in general contains from twelve

to twenty-four ovens; and receives about a hundred and fifty thousand eggs during the annual period of its continuing open; one quarter or a third of which number generally fail. The peasants of the neighbourhood supply the eggs: the attendant of the maamal examines them, and afterwards usually gives one chicken for every two eggs that he has received. In general, only half the number of ovens are used for the first ten days, and fires are lighted only in the fire-cells above these. On the eleventh day, these fires are put out, and others are lighted in the other fire-cells, and fresh eggs placed in the ovens below these last. On the following day, some of the eggs in the former ovens are removed, and placed on the floor of the fire-cells above, where the fires have been extinguished. The general heat maintained during the process is from 100° to 103° of Fahrenheit's thermometer. The manager, having been accustomed to this art from his youth, knows, from his long experience, the exact temperature that is required for the success of the operation, without having any instrument, like our thermometer, to guide him. On the twentieth day, some of the eggs first put in are hatched; but most, on the twenty-first day; that is, after the same period as is required in the case of natural incubation. The weaker of the chickens are placed in the passage: the rest, in the innermost of the anterior apartments, where they remain a day or two before they are given to the persons to whom they are due. When the eggs first placed have been hatched, and the second supply half hatched, the ovens in which the former were placed, and which are now vacant, receive the third supply; and in like manner, when the second supply is hatched, a fourth is introduced in its place. I have not found that the fowls produced in this manner are inferior in point of flavour, or in other respects, to those produced from the egg by incubation. The fowls and their eggs in Egypt are, in both cases, and with respect to size and flavour, very inferior to those in our country. In one of the Egyptian newspapers published by order of

the government (No. 248, for the 18th of Ramaḍán, 1246, or the 3rd of March, 1831, of our era,) I find the following statement:—

	Lower Egypt.	Upper Egypt.
Number of establishments for the hatching of fowls' eggs in the present year	105	59
Number of eggs used	19,325,600	6,878,900
Number spoiled	6,255,867	2,529,660
Number hatched	13,069,733	4,349,240

Though the commerce of Egypt has much declined since the discovery of the passage from Europe to India by the Cape of Good Hope, and in consequence of the monopolies and exactions of Moḥammad 'Alee and his successors, it is still considerable; and during the last few years it has been much improved by the numerous steam-vessels plying between Alexandria and England, France, and Austria, and between Suez and India, and by the establishment of railways in Lower Egypt.

The principal *imports* from Europe are woollen cloths (chiefly from France), calico, plain muslin, figured muslin (of Scotch manufacture, for turbans), silks, velvet, crape, shawls (Scotch, English, and French,) in imitation of those of Kashmeer, writing-paper (chiefly from Venice), fire-arms, straight sword-blades (from Germany) for the Nubians, &c., watches and clocks, coffee-cups and various articles of earthenware and glass (mostly from Germany), many kinds of hardwares, planks, metal, beads, wine and liqueurs; and white slaves, silks, embroidered handkerchiefs and napkins, mouth-pieces of pipes, slippers, and a variety of made goods, copper and brass wares, &c., from Constantinople:—from Asia Minor, carpets (among which, the seggádehs, or small prayer-carpets), figs, &c.:—from Syria, tobacco, striped silks, 'abáyehs (or woollen cloaks), soap:—from Arabia, coffee, spices, several drugs, Indian goods (as shawls, silks, muslin, &c.):—from Abyssinia and Sennár and the neighbouring countries, slaves, gold, ivory, ostrich-feathers, kurbágs (or whips of hippopotamus' hide), tamarind in cakes, gums,

senna:—from El-Gharb, or the West (that is, northern Africa, from Egypt westwards), ṭarbooshes (or red cloth skull-caps), burnooses (or white woollen hooded cloaks), ḥeráms (or white woollen sheets, used for night-coverings and for dress), yellow morocco shoes.

The principal *exports* to Europe are wheat, maize, rice, beans, cotton, flax, indigo, coffee, various spices, gums, senna, ivory, ostrich-feathers:—to Turkey, male and female Abyssinian and black slaves (including a few eunuchs), rice, coffee, spices, ḥennà, &c.:—to Syria, slaves, rice, &c.:—to Arabia, chiefly corn:—to Sennár and the neighbouring countries, cotton and linen and woollen goods, a few Syrian and Egyptian striped silks, small carpets, beads and other ornaments, soap, the straight sword-blades mentioned before, fire-arms, copper wares, writing-paper.

To convey some notion of the value of money in Cairo, in late years, I insert the following list of the prices of certain common articles of food, &c., made during my second visit. (Since Egypt has again become a highway to India, and a resort of travellers far more numerous than they were a few years ago, the prices of commodities of every kind have very greatly increased.) In the country towns and villages, most kinds of provisions are cheaper than in the metropolis: meat, fowls, and pigeons, about half the prices here mentioned; wheat and bread, from about one-third to half.

	P.	F.	(£	*s.*	*d.*)
Wheat, the ardebb (or about five bushels), from 50 P. to	63	0	(0	13	$2\frac{1}{5}$)
Rice, the ardebb, about	240	0	(2	8	0)
Mutton or lamb, the raṭl	1	0	(0	0	$2\frac{2}{5}$)
Beef, do.	0	35	(0	0	$2\frac{1}{10}$)
Fowls, each, 1 P. 10 F. to	1	20	(0	0	$3\frac{3}{5}$)
Pigeons, the pair, 1 P. 10 F. to	1	20	(0	0	$3\frac{3}{5}$)
Eggs, three for	0	5	(0	0	$0\frac{3}{10}$)
Fresh butter, the raṭl	2	0	(0	0	$4\frac{4}{5}$)
Clarified butter, do. 2 P. to	2	10	(0	0	$5\frac{2}{5}$)
Coffee, do. 6 P. to	7	0	(0	1	$4\frac{4}{5}$)
Gebelee tobacco, the uḳḳah, 15 P. to	18	0	(0	3	$7\frac{1}{5}$)
Sooree do. do. 5 P. to	10	0	(0	2	0)

	P. F.	(£ s. d.)
Egyptian loaf-sugar, the raṭl	2 0	(0 0 $4\frac{4}{5}$)
European do. do.	2 10	(0 0 $5\frac{2}{5}$)
Summer grapes do.	0 10	(0 0 $0\frac{3}{5}$)
Later do. do. 20 F. to . . .	0 30	(0 0 $1\frac{4}{5}$)
Fine biscuit, the ḳanṭár	160 0	(1 12 0)
Water, the ḳirbeh (or goat's skin), 10 F. to . .	0 20	(0 0 $1\frac{1}{5}$)
Firewood, the donkey-load	11 0	(0 2 $2\frac{2}{5}$)
Charcoal, the uḳḳah, 20 F. to	0 30	(0 0 $1\frac{4}{5}$)
Soap, the raṭl	1 30	(0 0 $4\frac{1}{5}$)
Tallow candles, the uḳḳah	8 20	(0 1 $8\frac{2}{5}$)
Best wax do. do.	25 0	(0 5 0)

Note—The "raṭl" is about $15\frac{3}{4}$ oz., and the "uḳḳah" nearly $2\frac{3}{4}$ lbs., avoirdupois. The "ḳanṭár" is 100 raṭls. P. denotes Piasters: F., Faḍḍahs. For a full account of Egyptian measures, weights, and moneys, see the Appendix.

There are in Cairo numerous buildings called "wekálehs,"[1] chiefly designed for the accommodation of merchants, and for the reception of their goods. The wekáleh is a building surrounding a square or oblong court. Its ground-floor consists of vaulted magazines for merchandise, which face the court; and these magazines are sometimes used as shops. Above them are generally lodgings, which are entered from a gallery extending along each of the four sides of the court; or, in the place of these lodgings, there are other magazines; and in many wekálehs, which have apartments intended as lodgings, these apartments are used as magazines. In general, a wekáleh has only one common entrance; the door of which is closed at night, and kept by a porter. There are about two hundred of these buildings in Cairo; and three-fourths of that number are within that part which constituted the original city.

It has already been mentioned, in the Introduction to this work, that the great thoroughfare-streets of Cairo generally have a row of shops along each side, not communicating with the superstructures. So, too, have many of the by-streets. Commonly, a portion of a street, or a whole street,

[1] "Wekáleh" (generally pronounced by the Franks *occaleh*, *occal*, &c.,) is for "Dár el-Wekáleh," signifying a *factory*.

consists chiefly, or solely, of houses with shops appropriated to one particular trade;[1] and is called the Sook (or Market) of that trade; or is named after a mosque there situate. Thus, a part of the main street of the city is called "Sook en-Nahháseen," or the market of the sellers of copper wares (or simply "the Nahháseen," the word "Sook" being usually dropped); another part is called "the Góhargeeyeh," or [market of] the jewellers; another, "the Khurdageeyeh," or [market of] the sellers of hardwares; another, "the Ghooreeyeh," or [market of] the Ghooreeyeh, which is the name of a mosque situate there. These are some of the chief sooks of the city. The principal Turkish sook is called "Khán El-Khaleelee." Some of the sooks are covered over with matting, or with planks, supported by beams extending across the street, a little above the shops, or above the houses.[2]

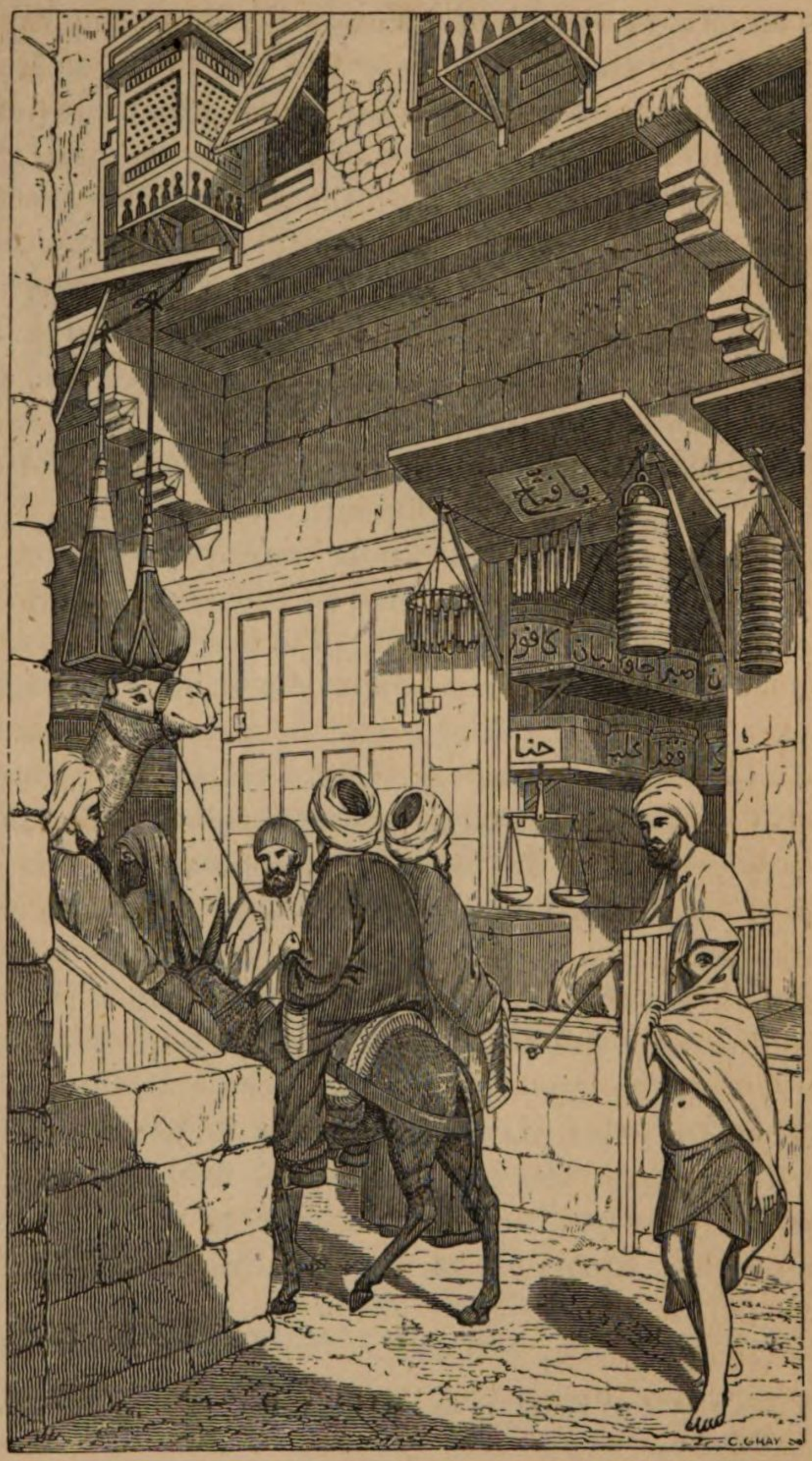
The shop ("dukkán") is a square recess, or cell, generally about six or seven feet high; and between three and four feet in width: or it consists of two cells, one behind the other; the inner one serving as a magazine.[3] The floor of the shop is even with the top of a "mastabah," or raised seat of stone or brick, built against the front.[4] This is usually about two feet and a half, or three feet, in height; and about the same in breadth. The front of the shop is furnished with folding shutters, commonly consisting of three leaves, one above another: the uppermost of these is turned up in front: the two other leaves, sometimes folded together, are turned down upon the mastabah, and form an even seat, upon which is spread a mat or carpet, with, perhaps, a cushion or two. Some shops have folding doors instead of

[1] This has long been the case in other Eastern countries. See Jeremiah xxxvii. 21.

[2] When I last quitted Egypt, it was said that most of these coverings were about to be removed.

[3] The tradesman keeps his main stock of goods (if more than his shop will contain) in this magazine, or in his private dwelling, or in a wekáleh.

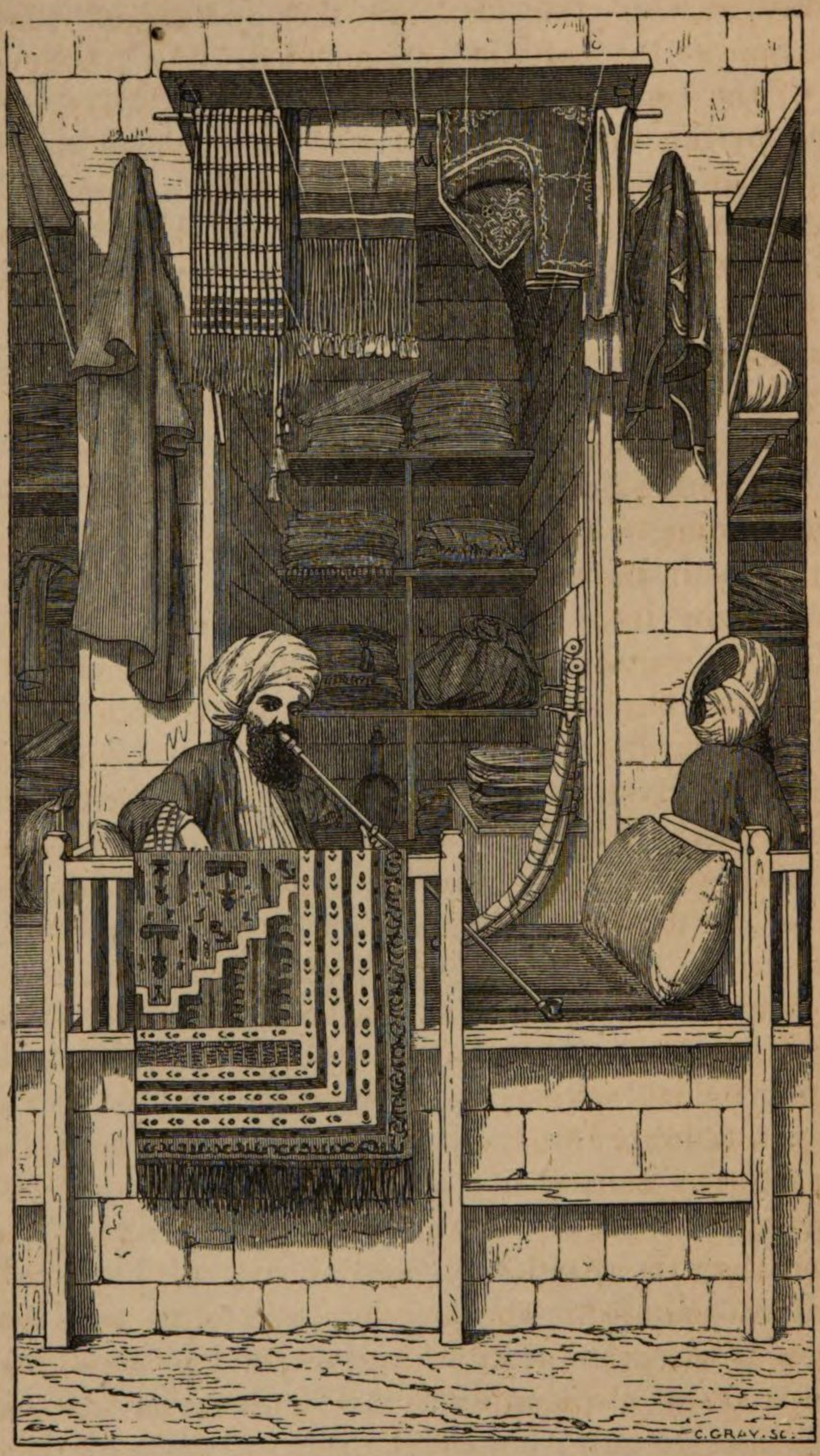
[4] Since this was written, the mastabahs in most of the streets have been removed by order of the government.



Shops in a Street of Cairo.—The principal object in this view is the shop of an "'aṭṭár," who sells drugs, perfumes, wax candles, &c. The inscription on the shutter is "Yá Fettáḥ." See Chapter xi.

the shutters above described. The shopkeeper generally sits upon the mastabah, unless he be obliged to retire a little way within his shop to make room for two or more customers, who mount upon the seat, taking off their shoes before they draw up their feet upon the mat or carpet. To a regular customer, or one who makes any considerable purchase, the shopkeeper generally presents a pipe (unless the former have his own with him, and it be filled and lighted), and he calls or sends to the boy of the nearest coffee-shop, and desires him to bring some coffee, which is served in the same manner as in the house, in small china cups placed within cups of brass. Not more than two persons can sit conveniently upon the mastabah of a shop, unless it be more spacious than is commonly the case; but some are three or four feet broad; and the shops to which they belong, five or six feet in width; and consequently these afford room enough for four persons, or more, sitting in the Eastern fashion. The shopman generally says his prayers upon the mastabah in the sight of the passengers in the street. When he leaves his shop for a few minutes, or for about half an hour, he either relies for the protection of his property upon the next shopkeepers, or those opposite, or hangs a net before his shop. He seldom thinks it necessary to close and lock the shutters, except at night, when he returns to his house, or when he goes to the mosque, on the Friday, to join in the noon-prayers of that day.—The apartments above the shops have been described in the Introduction.

Buying and selling are here very tiresome processes to persons unaccustomed to such modes of bargaining. When a shopkeeper is asked the price of any of his goods, he generally demands more than he expects to receive; the customer declares the price exorbitant, and offers about half or two-thirds of the sum first-named; the price thus bidden is, of course, rejected: but the shopkeeper lowers his demand; and then the customer, in his turn, bids somewhat higher than before: thus they usually go on until they meet about



Shop of a Turkish Merchant in the Sook called Khán El-Khaleelee.

half-way between the sum first demanded and that first offered, and so the bargain is concluded. But I believe that most of the tradesmen are, by European travellers, unjustly blamed for thus acting, since I have ascertained that many an Egyptian shopkeeper will sell an article for a profit of one *per cent.*, and even less. When a person would make any but a trifling purchase, having found the article that exactly suits him, he generally makes up his mind for a long altercation: he mounts upon the maṣṭabah of the shop, seats himself at his ease, fills and lights his pipe, and then the contest of words commences, and lasts often half an hour or even more. Sometimes the shopkeeper, or the customer, interrupts the bargaining by introducing some irrelevant topic of conversation, as if the one had determined to abate his demand no further, or the other to bid no higher: then again the haggling is continued. The bargain being concluded, and the purchaser having taken his leave, his servant generally receives, from the tradesman, a small present of money, which, if not given spontaneously, he scruples not to demand. In many of the sooḳs in Cairo auctions are held on stated days, once or twice a week. They are conducted by "delláls" (or brokers), hired either by private persons who have anything that they wish to sell in this manner, or by shopkeepers; and the purchasers are of both these classes. The "delláls" carry the goods up and down, announcing the sums bidden with cries of "ḥarág" or "ḥaráj," &c.—Among the lower orders, a bargain of the most trifling nature is often made with a great deal of vehemence of voice and gesture: a person ignorant of their language would imagine that the parties engaged in it were quarrelling, and highly enraged. The peasants will often say, when a person asks the price of anything which they have for sale, "Receive it as a present;"[1] this answer having become

[1] As Ephron did to Abraham, when the latter expressed his wish to purchase the cave and field of Machpelah. (See Genesis xxiii. 11.) It is commonly said with the view of avoiding the effect of an evil eye.

a common form of speech, they know that advantage will not be taken of it; and when desired again to name the price, they will do so; but generally name a sum that is exorbitant.

It would be tedious and uninteresting to enumerate all the trades pursued in Cairo. The principal of them are those of the draper, or seller of materials for dress (who is simply called "tágir," or merchant), and of the seller of ready-made dresses, arms, &c. (who has the same appellation); the jeweller ("góhargee"); the goldsmith and silversmith ("ṣáïgh"), who only works by order; the seller of hardwares ("khurdagee"); the seller of copper wares ("naḥḥás"); the tailor ("kheiyáṭ"); the dyer ("ṣabbágh"); the darner ("reffà"); the ornamental sewer and maker of shereeṭ, or silk lace, &c. ("ḥabbák"); the maker of silk cords, &c. ("aḳḳád"); the maker of pipes ("shibukshee"); the druggist and perfumer ("'aṭṭár"), who also sells wax candles, &c.; the tobacconist ("dakhákhinee"); the fruiterer ("fákihánee"); the seller of dried fruits ("nuḳalee"); the seller of sherbet ("sharbetlee"); the oilman ("zeiyát"), who sells butter, cheese, honey, &c., as well as oil; the green-grocer ("khuḍaree"); the butcher ("gezzár"); and the baker ("farrán"), to whom bread, meat, &c., are sent to be baked. There are many cooks' shops, where kebáb and various other dishes are cooked and sold; but it is seldom that persons eat at these shops, generally sending to them for provisions when they cannot conveniently prepare food in their own houses. Shopkeepers often procure their breakfast or dinner from one of these cooks, who are called "ṭabbákhs." There are also many shops in which faṭeerehs, and others in which boiled beans (fool mudemmes), are sold. Both these articles of food have been described in a former chapter. Many persons of the lower orders eat at the shop of the "faṭáṭiree" (or seller of faṭeerehs), or at that of the "fowwál" (or bean-seller).

Bread, vegetables, and a variety of eatables, are carried

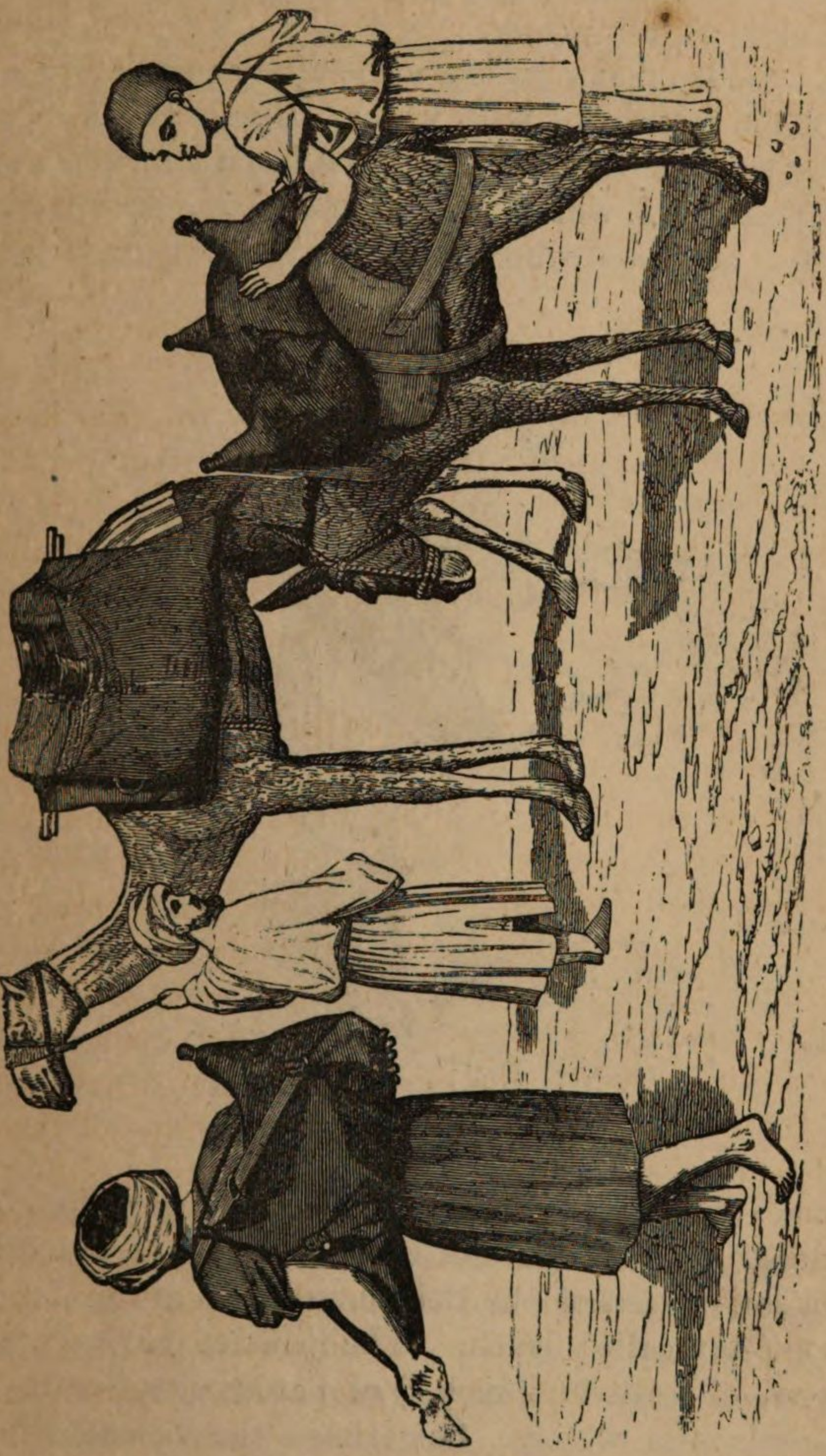
about for sale. The cries of some of the hawkers are curious, and deserve to be mentioned. The seller of "tirmis" (or lupins) often cries, "Aid! O Imbábee! Aid!"[1] This is understood in two senses; as an invocation for aid to the sheykh El-Imbábee, a celebrated Muslim saint, buried at the village of Imbábeh, on the west bank of the Nile, opposite Cairo, in the neighbourhood of which village the best tirmis is grown; and also as implying that it is through the aid of the saint above mentioned that the tirmis of Imbábeh is so excellent. The seller of this vegetable also cries, "The tirmis of Imbábeh surpasses the almond!"[2] Another cry of the seller of tirmis is, "O how sweet the little offspring of the river!"[3] This last cry, which is seldom heard but in the country towns and villages of Egypt, alludes to the manner in which the tirmis is prepared for food. To deprive it of its natural bitterness, it is soaked, for two or three days, in a vessel full of water, then boiled; and, after this, sewed up in a basket of palm-leaves (called "fard"), and thrown into the Nile, where it is left to soak again two or three days, after which it is dried, and eaten cold, with a little salt.—The seller of sour limes cries, "God make them light [or easy of sale]! O limes!"[4]—the toasted pips of a kind of melon called "'abdalláwee," and of the water-melon, are often announced by the cry of "O consoler of the embarrassed! O pips!"[5] though more commonly by the simple cry of "Roasted pips!"[6]—A curious cry of the seller of a kind of sweetmeat ("ḥaláweh"), composed of treacle fried with some other ingredients, is, "For a nail! O sweetmeat!"[7] He is said to be half a thief: children and servants often steal implements of iron, &c., from the house in which they live, and give them to him in exchange for his sweetmeat.—

[1] "Meded yá Imbábee meded."
[2] "Tirmis Imbábeh yeghlib el-lóz."
[3] "Yá ma-hlà" (for "má aḥlà") "buneí el-baḥr."
[4] "Allah yehowwinhè" (for "yuhowwinhà") "yá leymoon."
[5] "Yá muselli-l-ghalbán yá libb."
[6] "El-libb el-moḥammaṣ."
[7] "Bi-mismár yá ḥaláweh."

The hawker of oranges cries, "Honey! O oranges! Honey!"[1] And similar cries are used by the sellers of other fruits and vegetables, so that it is sometimes impossible to guess what the person announces for sale, as when we hear the cry of "Sycamore-figs! O grapes!"[2] except by the rule that what is for sale is the least excellent of the fruits, &c., mentioned; as sycamore figs are not so good as grapes.—A very singular cry is used by the seller of roses: "The rose was a thorn; from the sweat of the Prophet it blossomed."[3] This alludes to a miracle related of the prophet.—The fragrant flowers of the ḥennà-tree (Lawsonia inermis, or Egyptian privet,) are carried about for sale, and the seller cries, "Odours of paradise! O flowers of the ḥennà!"[4]—A kind of cotton-cloth, made by machinery which is put in motion by a bull, is announced by the cry of "The work of the bull! O maidens!"[5]

As the water of the wells in Cairo is slightly brackish, numerous "saḳḳàs" (carriers or sellers of water) obtain their livelihood by supplying its inhabitants with water from the Nile. During the season of the inundation, or rather during the period of about four months after the opening of the canal which runs through the metropolis, the saḳḳàs draw their water from this canal: at other times they bring it from the river. It is conveyed in skins by camels and asses, and sometimes, when the distance is short, and the skin small, by the saḳḳà himself. The water-skins of the camel (which are called "rei") are a pair of wide bags of ox-hide. The ass bears a goat's skin (called "ḳirbeh"); so too does the saḳḳà, if he have no ass. The rei contain three or four ḳirbehs. The general cry of the saḳḳà is, "O! may God compensate [me]!"[6] Whenever this cry is heard, it is known that a saḳḳà is passing. For a goat's skin of water, brought

[1] "'Asal yá burtuḳán 'asal." [2] "Gemmeyz yá 'eneb."
[3] "El-ward kán shók min 'araḳ en-nebee fettaḥ."
[4] "Rawáyeḥ" (for "rawáëḥ") "el-genneh yá temer ḥennà."
[5] "Sbughl et-tór yá benát." [6] "Yá 'owwaḍ Allah."



Saḳḳàs.

from a distance of a mile and a half, or two miles, he obtains scarcely more than a penny.

There are also many saḳḳàs who supply passengers in the streets of the metropolis with water. One of this occupation is called "saḳḳà sharbeh:" his ḳirbeh has a long brass spout, and he pours the water into a brass cup, or an earthen ḳulleh, for any one who would drink.—There is a more

Saḳḳà Sharbeh.

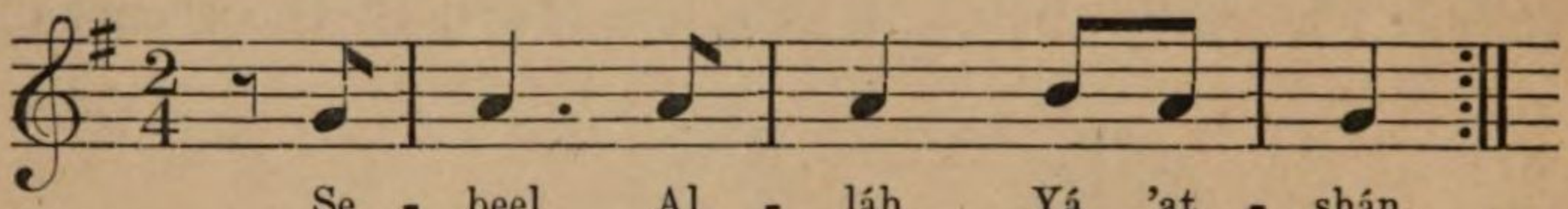
numerous class who follow the same occupation, called "ḥemalees." These are mostly darweeshes, of the order of the Rifá'ees, or that of the Beiyoomees, and are exempt from the income-tax called firdeh. The ḥemalee carries, upon his back, a vessel (called "ibreeḳ") of porous gray earth. This vessel cools the water. Sometimes the ḥemalee has an earthen ḳulleh of water scented with "móyet zahr" (or orange-flower-water), prepared from the flowers of the "náring" (a bitter orange), for his best customers; and often

a sprig of náring is stuck in the mouth of his ibreeḳ. He also, generally, has a wallet hung by his side. From persons of the higher and middle orders he receives from one to five faḍḍahs for a draught of water; from the poor, either nothing, or a piece of bread or some other article of food, which he puts in his wallet. Many ḥemalees, and some saḳḳàs who carry the goat's skin, are found at the scenes of

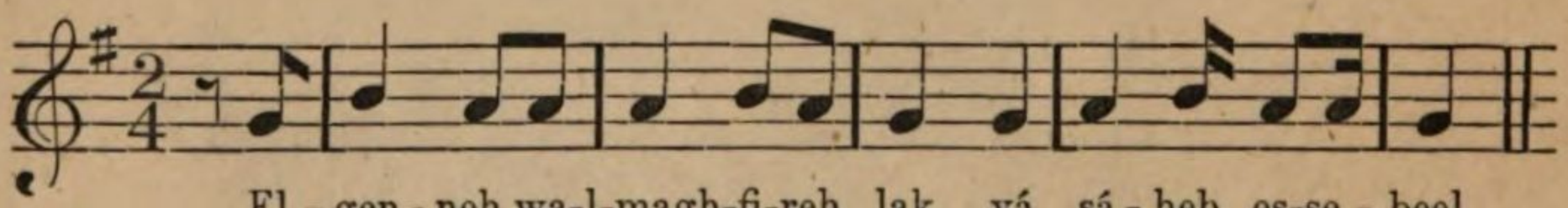
Ḥemalees.

religious festivals, such as the moolids of saints, &c., in Cairo and its neighbourhood. They are often paid, by visiters to the tomb of a saint on such occasions, to distribute the water which they carry to passengers; a cupful to whoever desires. This work of charity is called "tesbeel;" and is performed for the sake of the saint, and on other occasions than moolids. The water-carriers who are thus employed are generally allowed to fill their ibreeḳs or ḳirbehs at a public fountain,

as they demand nothing from the passengers whom they supply. When employed to distribute water to passengers in the streets, &c., they generally chant a short cry, inviting the thirsty to partake of the charity offered them in the name of God, most commonly in the words, and to the air, here following:—



and praying that paradise and pardon may be the lot of him who affords the charitable gift; thus—



There are numerous other persons who follow occupations similar to that of the ḥemalee. Among these are sellers of "'erḳ-soos," or infusion of licorice, mentioned in a former chapter. The "erḳ-soosee" (or seller of this beverage) generally carries a red earthen jar of the liquid on his left side, partly supported by a strap and chain, and partly by his left arm: the mouth having some leef (or fibres of the palm-tree) stuffed into it. He also carries two or more brass or china cups, which he knocks together.—In the same manner, many "sharbetlees" (or sellers of sherbet) carry about for sale "zebeeb" (or infusion of raisins). The sharbetlee commonly bears, in his left hand, the glass vessel of a "sheesheh," filled with zebeeb; and a large tin or copper jug full of the same, and several glass cups,[1] in his right hand. Some sharbetlees carry, on the head, a round tinned copper tray, with a number of glass cups of "teen meblool," or "belaḥ meblool," which are figs and dates steeped in water;

[1] "Ḳullehs."

and a copper vessel,[1] or a china bowl, of the same. Saḥlab (a thin jelly, made of water, wheat-starch, and sugar, boiled, with a little cinnamon or ginger sprinkled upon it, or made as a drink without starch,) is likewise carried about in the same manner; and "ṣoobiyà"[2] (which is a drink made of the pips of the 'abdalláwee melon, moistened and pounded, and

'Erḳ-soosee.

steeped in water, which is then strained, and sweetened with sugar, or made with rice instead of the pips,) is also vended in a similar way, and carried in vessels like those used for zebeeb; but the glass cups are generally placed in a kind of trough of tin, attached, by a belt, to the waist of the seller.

It has been mentioned before, that many poor persons in Cairo gain their livelihood by going about to clean pipes.

[1] "Saṭleh." [2] Or "ṣoobiyeh."

The pipe-cleaner ("musellikátee") carries a number of long wires for this purpose, in three or four hollow canes, or tubes of tin, which are bound together, and slung to his shoulder. A small leathern bag, full of tow, to wind round the top of the wire with which the pipe is cleaned, is attached to the

Musellikátee.

canes or tin tubes. The musellikátee generally obtains no more than a "nuṣṣ[1] faḍḍah" (or about a quarter of a farthing) for each pipe that he cleans.

A very great number of persons of both sexes among the lower orders in Cairo, and many in other towns of Egypt, obtain their subsistence by begging. As might be expected,

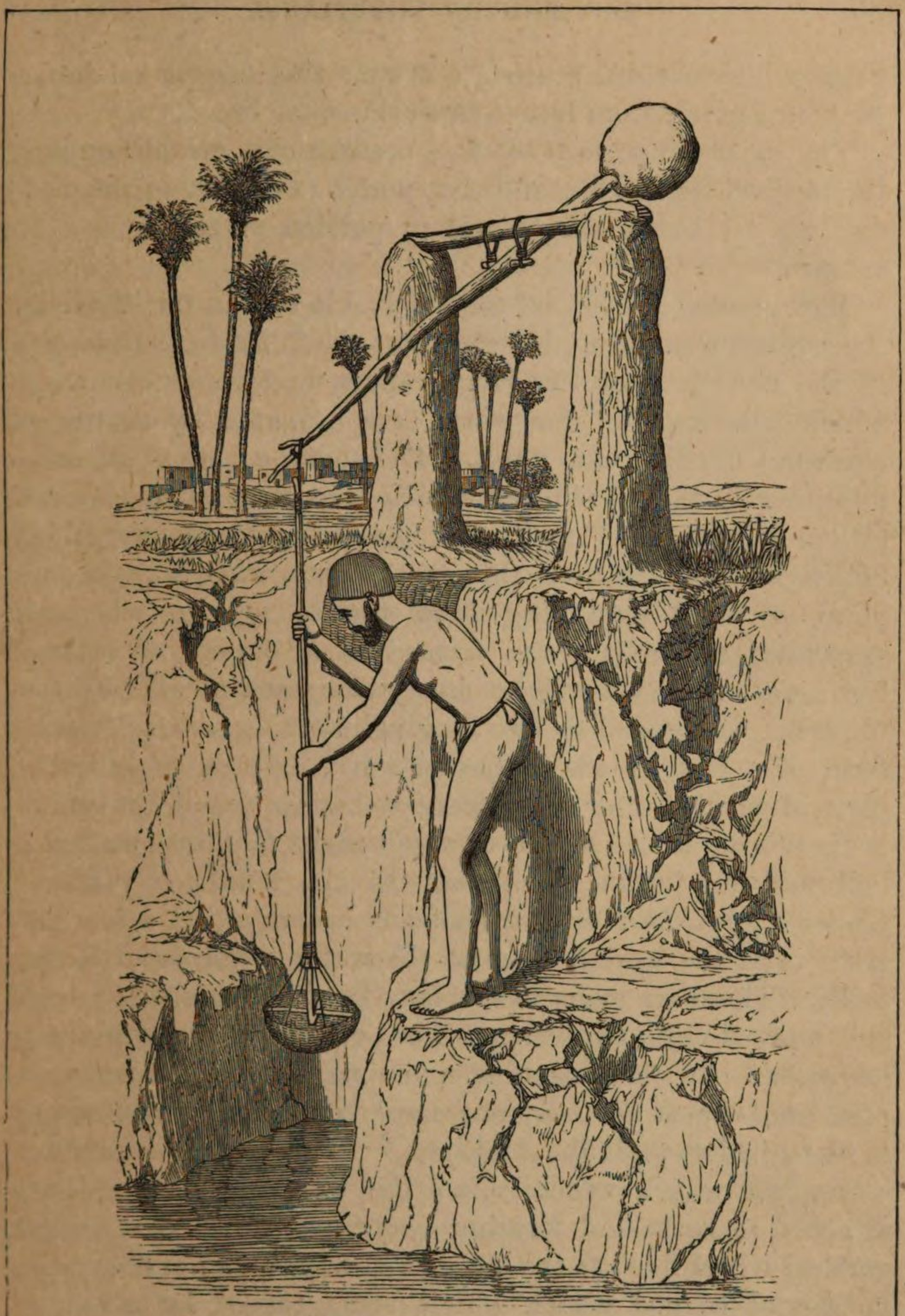
[1] A corruption of "nuṣf."

not a few of these are abominable impostors. There are some whose appearance is most distressing to every humane person who sees them; but who accumulate considerable property. A case of this kind was made public here a few months ago. A blind felláḥ, who was led through the streets of the metropolis by a young girl, his daughter, both of whom were always nearly naked, was in the daily habit of bringing to his house a blind Turkish beggar, to sup with him. One evening, he was not at home; but his daughter was there, and had prepared the supper for his Turkish friend, who sat and ate alone; and, in doing this, happened to put his hand on one side, and felt a jar full of money, which, without scruple, he carried away with him. It contained the sum of a hundred and ten purses (then equivalent to rather more than five hundred and fifty guineas), in kheyreeyehs, or small coins of nine piasters each. The plundered beggar sought redress at the Citadel, and recovered his property, with the exception of forty kheyreeyehs, which the thief had spent; but was interdicted from begging in future.—Children are often seen in Cairo perfectly naked; and I have several times seen females from twelve to twenty years of age, and upwards, with only a narrow strip of rag round the loins, begging in the streets of this city. They suffer little from exposure of the bare person to the cold of winter, or the scorching sun of summer, being accustomed to it from infancy; and the men may, if they choose, sleep in some of the mosques. In other respects, also, their condition is not quite so bad as their appearance might lead a stranger to suppose. They are almost sure of obtaining either food or money sufficient for supplying the absolute wants of nature, in consequence of the charitable disposition of their countrymen, and the common habit which the tradespeople have of eating in their shops, and generally giving a morsel of their food to those who ask for it. There are many beggars who spend the greater part of the day's gains to indulge themselves at night with the

intoxicating ḥasheesh which, for a few hours, renders them, in imagination, the happiest of mankind.

The cries of the beggars of Cairo are generally appeals to God. Among the most common are—"O Exciter of compassion! O Lord!"[1]—"For the sake of God! O ye charitable!"[2]—"I am seeking from my Lord a cake of bread!"[3]—"O how bountiful Thou art! O Lord!"[4]—"I am the guest of God and the Prophet!"[5]—in the evening, "My supper must be thy gift! O Lord!"[6]—on the eve of Friday, "The night of the excellent Friday!"[7]—and on Friday, "The excellent day of Friday!"[8]—One who daily passed my door used to exclaim, "Place thy reliance upon God! There is none but God!" and another, a woman, I now hear crying, "My supper must be thy gift! O Lord! from the hand of a bountiful believer, a testifier of the unity of God! O masters!"—The answers which beggars generally receive (for they are so numerous that a person cannot give to all who ask of him) are, "God help thee!"[9]—"God will sustain!"[10]—"God give thee!"[11]—"God content, or enrich, thee!"[12]—They are not satisfied by any denial but one implied by these or similar answers. In the more frequented streets of Cairo, it is common to see a beggar asking for the price of a cake of bread, which he or she holds in the hand, followed by the seller of the bread. Some beggars, particularly darweeshes, go about chanting verses in praise of the Prophet; or beating cymbals, or a little kettle-drum. In the country, many darweeshes go from village to village begging alms. I have seen them on horseback; and one I lately saw thus mounted, and accompanied by two men bearing each a

1 "Yá Moḥannin yá Rabb."
2 "Li-lláh yá moḥsineen."
3 "Anà ṭálib min 'and Rabbee ragheef 'eysh."
4 "Yá ma-ntà" (for "má entà") "kereem yá Rabb."
5 "Aná ḍeyf Alláh wa-n-nebee."
6 "'Asháya 'aleyk yá Rabb."
7 "Leylet el-gum'ah el-faḍeeleh."
8 "Yóm el-gum'ah el-faḍeeleh."
9 "Allah yesá'ëdak" (for "yusá'ëdak").
10 "Allah yerzuḳ."
11 "Allah yaaṭeek" (for "yoaṭeek").
12 "Allah yeghneek" (for "yughneek").



The Shádoof.

flag, and by a third beating a drum: this beggar on horseback was going from hut to hut asking for bread.

The most important of the occupations which employ the modern Egyptians, and that which (as before mentioned) engages all but a very small proportion of them, is agriculture.

The greater portion of the cultivable soil is fertilized by the natural annual inundation; but the fields in the vicinity of the river and of the large canals, and some others, in which pits are dug for water, are irrigated by means of machines of different kinds. The most common of these machines is the "shádoof," which consists of two posts or pillars of wood, or of mud and canes or rushes, about five feet in height, and less than three feet apart, with a horizontal piece of wood extending from top to top, to which is suspended a slender lever, formed of a branch of a tree, having at one end a weight chiefly composed of mud, and at the other, suspended to two long palm-sticks, a vessel in the form of a bowl, made of basket-work, or of a hoop and a piece of woollen stuff or leather: with this vessel, the water is thrown up to the height of about eight feet, into a trough hollowed out for its reception. In the southern parts of Upper Egypt, four or five shádoofs are required, when the river is at the lowest, to raise the water to the level of the fields. There are many shádoofs with two levers, &c., which are worked by two men. The operation is extremely laborious.—Another machine much used for the same purpose, and almost the only one employed for the irrigation of gardens in Egypt, is the "sáḳiyeh." This mainly consists of a vertical wheel, which raises the water in earthen pots attached to cords, and forming a continuous series; a second vertical wheel fixed to the same axis, with cogs; and a large, horizontal, cogged wheel, which, being turned by a pair of cows or bulls, or by a single beast, puts in motion the two former wheels and the pots. The construction of this machine is of a very rude kind; and its motion produces a

disagreeable creaking noise.—There is a third machine, called "táboot," used for the irrigation of lands in the northern parts of Egypt, where it is only requisite to raise the water a few feet. It somewhat resembles the "sáḳiyeh:" the chief difference is, that, instead of the wheel with pots, it has a large wheel with hollow jaunts, or fellies, in which the water is raised.—In the same parts of Egypt, and often to raise the water to the channel of the "táboot," a vessel like that of the "shádoof," with four cords attached to it, is also used. Two men, each holding two of the cords, throw up the water by means of this vessel, which is called "ḳaṭweh." —In the process of artificial irrigation, the land is divided into small squares, by ridges of earth, or into furrows; and the water, flowing from the machine along a narrow gutter, is admitted into one square or furrow after another.

The "rei" lands (or those which are naturally inundated) are, with some exceptions, cultivated but once during the year. After the waters have retired, about the end of October or beginning of November, they are sown with wheat, barley, lentils, beans, lupins, chick-peas, &c. This is called the "shitawee" (or winter) season. But the "sharáḳee" lands (those which are too high to be subject to the natural inundation), and some parts of the rei, by artificial irrigation are made to produce three crops every year; though not *all* the sharáḳee lands are thus cultivated. The lands artificially irrigated produce, first, their shitawee crops; being sown at the same period as the rei lands, generally with wheat or barley. Secondly, in what is called the "ṣeyfee," or, in the southern parts of Egypt, the "ḳeyḍee," or "geyḍee" (that is, the summer), season, commencing about the vernal equinox, or a little later, they are sown with millet ("durah ṣeyfee"), or with indigo, or cotton, &c. Thirdly, in the "demeereh" season, or period of the rise of the Nile, commencing about, or soon after, the summer solstice, they are sown with millet again, or with maize ("durah shámee"), &c., and thus crowned with a third

harvest.—Sugar is cultivated throughout a large portion of Upper Egypt; and rice, in the lowlands near the Mediterranean.

For the purpose of separating the grain of wheat, barley, &c., and cutting the straw, which serves as fodder, the Egyptians use a machine called "nórag," in the form of a chair, which moves upon small iron wheels, or thin circular plates, generally eleven, fixed to three thick axle-trees; four to the foremost, the same number to the hindmost, and three to the intermediate axle-tree. This machine is drawn, in a circle, by a pair of cows or bulls, over the corn. The plough, and the other implements which they use in husbandry, are of rude and simple kinds.

The navigation of the Nile employs a great number of the natives of Egypt. The boatmen of the Nile are mostly strong, muscular men. They undergo severe labour in rowing, poling, and towing; but are very cheerful; and often the most so when they are most occupied; for then they frequently amuse themselves by singing. In consequence of the continual changes which take place in the bed of the Nile, the most experienced pilot is liable frequently to run his vessel aground: on such an occurrence, it is often necessary for the crew to descend into the water to shove off the boat with their backs and shoulders. On account of their being so liable to run aground, the boats of the Nile are generally made to draw rather more water at the head than at the stern; and hence the rudder is necessarily very wide. The better kind of boats used on the Nile, which are very numerous, are of a simple but elegant form; mostly between thirty and forty feet in length; with two masts, two large triangular sails, and a cabin, next the stern, generally about four feet high,[1] and occupying about a fourth, or a third, of the length of the boat. In most of these boats, the cabin is divided into two or more apartments. Sudden

[1] Of late, the cabins of the better kinds of boats have been made higher, to suit the requirements of European travellers.

whirlwinds and squalls being very frequent on the Nile, a boatman is usually employed to hold the main sheet in his hand, that he may be able to let it fly at a moment's notice: the traveller should be especially careful with respect to this precaution, however light the wind.

CHAPTER XV.

USE OF TOBACCO, COFFEE, HEMP, OPIUM, ETC.

THE interdiction of wine, and other fermented and intoxicating liquors, which is one of the most important laws in the code of El-Islám, has caused a greater number of the disciples of this faith to become immoderately addicted to other means of inducing slight intoxication, or different kinds of pleasurable excitement.

The most prevalent means in most Muslim countries, of exciting what the Arabs term "keyf," which I cannot more nearly translate than by the term "placid enjoyment," is tobacco. It appears that tobacco was introduced into Turkey, Arabia, and other countries of the East, shortly before the beginning of the seventeenth century of the Christian era:[1] that is, not many years after it had begun to be regularly imported into Western Europe, as an article of commerce, from America. Its lawfulness to the Muslim has often been warmly disputed;[2] but is now generally allowed. In the character of the Turks and Arabs who have become addicted to its use, it has induced considerable

[1] El-Is-ḥáḳee states that the custom of smoking tobacco began to be common in Egypt between the years of the Flight 1010 and 1012 (A.D. 1601 and 1603).

[2] El-Gabartee relates, that about a century ago, in the time of Moḥammad Báshà El-Yedekshee (or Yedekchee), who governed Egypt in the years of the Flight 1156–8, it frequently happened that when a man was found with a pipe in his hand in Cairo, he was made to eat the bowl with its burning contents. This may seem incredible; but a pipe-bowl *may* be broken by strong teeth. The tobacco first used in the East was probably very strong.

changes, particularly rendering them more inactive than they were in earlier times; leading them to waste, over the pipe, many hours which might be profitably employed: but it has had another and a better effect; that of superseding, in a great measure, the use of wine, which, to say the least, is very injurious to the health of the inhabitants of hot climates. In the tales of "The Thousand and One Nights," which were written before the introduction of tobacco into the East, and which we may confidently receive as presenting faithful pictures of the state of Arabian manners and customs at the period when they appeared, we have abundant evidence that wine was much more commonly and more openly drunk by Muslims of that time, or of the age immediately preceding, than it is by those of the present day. It may further be remarked, in the way of apology for the pipe, as employed by the Turks and Arabs, that the mild kinds of tobacco generally used by them have a very gentle effect; they calm the nervous system, and, instead of stupefying, sharpen the intellect. The pleasures of Eastern society are certainly much heightened by the pipe, and it affords the peasant a cheap and sober refreshment, and probably often restrains him from less innocent indulgences.

The cup of coffee, which, when it can be afforded, generally accompanies the pipe, is commonly regarded as an almost equal luxury, and doubtless conduced with tobacco to render the use of wine less common among the Arabs: its name, "ḳahweh," an old Arabic term for wine, strengthens this supposition. It is said that the discovery of the refreshing beverage afforded by the berry of the coffee-plant was made in the latter part of the seventh century of the Flight, (or, of the thirteenth of the Christian era), by a certain devotee named the sheykh 'Omar, who, driven by persecution to a mountain of El-Yemen, with a few of his disciples, was induced, by the want of provisions, to make an experiment of the decoction of coffee berries. as an article of food; the

coffee-plant being there a spontaneous production. It was not, however, till about two centuries after this period that the use of coffee began to become common in El-Yemen. It was imported into Egypt between the years 900 and 910 of the Flight (towards the end of the fifteenth or the beginning of the sixteenth century of our era, or about a century before the introduction of tobacco into the East), and was then drunk in the great mosque El-Azhar, by the fakeers of El-Yemen and Mekkeh and El-Medeeneh, who found it very refreshing to them while engaged in their exercises of reciting prayers, and the praises of God, and freely indulged themselves with it. About half a century after, it was introduced into Constantinople.[1] In Arabia, in Egypt, and in Constantinople, it was often the subject of sharp disputes among the pious and learned; many doctors asserting that it possessed intoxicating qualities, and was, therefore, an unlawful beverage to Muslims; while others contended that, among many other virtues, it had that of repelling sleep, which rendered it a powerful help to the pious in their nocturnal devotions: according to the fancy of the ruling power, its sale was therefore often prohibited and again legalized. It is now, and has been for many years, acknowledged as lawful by almost all the Muslims, and is immoderately used even by the Wahhábees, who are the most rigid in their condemnation of tobacco, and in their adherence to the precepts of the Ḳur-án, and the Traditions of the Prophet. Formerly, it was generally prepared from the berries and husks together; and it is still so prepared, or from the husks alone, by many persons in Arabia. In other countries of the East, it is prepared from the berries alone, freshly roasted and pounded.

Cairo contains above a thousand "Ḳahwehs,"[2] or coffee-shops. The ḳahweh is, generally speaking, a small apart-

[1] See De Sacy's Chrestomathie Arabe, vol. i. pp. 412—483, 2nd ed.

[2] "Ḳahweh," being the name of the *beverage* sold at the coffee-shop, is hence applied to the shop itself.

ment, whose front, which is towards the street, is of open wooden work, in the form of arches.[1] Along the front, except before the door, is (or was) a "maṣṭabah," or raised seat, of stone or brick, two or three feet in height, and about the same in width, which is covered with matting; and there are similar seats in the interior, on two or three sides. The coffee-shops are most frequented in the afternoon and evening; but by few except persons of the lower orders, and tradesmen. The exterior maṣṭabah is generally preferred. Each person brings with him his own tobacco and pipe. Coffee is served by the "ḳahwegee" (or attendant of the shop), at the price of five faḍḍahs a cup, or ten for a little "bekreg" (or pot) of three or four cups.[2] The ḳahwegee also keeps two or three nárgeelehs or sheeshehs, and gózehs,[3] which latter are used for smoking both the tumbák (or Persian tobacco) and the ḥasheesh (or hemp); for ḥasheesh is sold at some coffee-shops. Musicians and story-tellers frequent some of the ḳahwehs; particularly on the evenings of religious festivals.

The leaves and capsules of hemp, called, in Egypt, "ḥasheesh," were employed in some countries of the East in very ancient times to induce an exhilarating intoxication. Herodotus (lib. iv. cap. 75) informs us that the Scythians had a custom of burning the seeds of this plant, in religious ceremonies, and that they became intoxicated with the fumes. Galen also mentions the intoxicating properties of hemp. The practice of chewing the leaves of this plant to induce intoxication prevailed, or existed, in India, in very early ages: thence it was introduced into Persia; and about six centuries ago (before the middle of the thirteenth century of our era) this pernicious and degrading custom was adopted in Egypt, but chiefly by persons of the lower orders; though

[1] See an engraving accompanying Chapter XXI.

[2] A decoction of ginger, sweetened with sugar, is likewise often sold at the Ḳahwehs, particularly on the nights of festivals.

[3] These instruments have been described in a former chapter.

several men eminent in literature and religion, and vast numbers of fakeers (or poor devotees), yielded to its fascinations, and contended that it was lawful to the Muslim. The habit is now very common among the lower orders in the metropolis and other towns of Egypt. There are various modes of preparing it; and various names, as "sheerà,"[1] "bast," &c., are given to its different preparations. Most commonly, I am told, the young leaves are used alone, or mixed with tobacco, for smoking; and the capsules, without the seeds, pounded and mixed with several aromatic substances for an intoxicating conserve. Acids counteract its operation. The preparation of hemp used for smoking generally produces boisterous mirth. Few inhalations of its smoke, but the last very copious, are usually taken from the gózeh. After the emission of the last draught, from the mouth and nostrils, commonly a fit of coughing, and often a spitting of blood, ensues, in consequence of the lungs having been filled with the smoke. Hasheesh is to be obtained not only at some of the coffee-shops: there are shops of a smaller and more private description solely appropriated to the sale of this and other intoxicating preparations: they are called "mahsheshehs." It is sometimes amusing to observe the ridiculous conduct, and to listen to the conversation, of the persons who frequent these shops. They are all of the lower orders. The term "hashshásh," which signifies "a smoker, or an eater, of hemp," is an appellation of obloquy: noisy and riotous people are often called "hashshásheen," which is the plural of that appellation, and the origin of our word "assassin;" a name first applied to Arab warriours in Syria, in the time of the Crusades, who made use of intoxicating and soporific drugs in order to render their enemies insensible.[2]

[1] Or "sheereh."

[2] See, on this subject, the close of Chapter XXII.—A reviewer seems to have inferred from the remark above, that I took to myself the credit of discovering this derivation. A reference to the words "Assassin" and "De Sacy" in the Index would have shewn that this was not the case. I thought the observation

The use of opium and other drugs to induce intoxication is not so common in Egypt as in many other countries of the East: the number of Egyptians addicted to this vice is certainly not nearly so great, in proportion to the whole population, as is the relative number of persons in our own country who indulge in habitual drunkenness. Opium is called, in Arabic, "afiyoon;" and the opium-eater, "afiyoonee." This latter appellation is a term of less obloquy than that of "ḥashsháish," because there are many persons of the middle and higher classes to whom it is applicable. In its crude state, opium is generally taken, by those who have not long been addicted to its use, in the dose of three or four grains, for the purpose above mentioned; but the "afiyoonee" increases the dose by degrees. The Egyptians make several conserves composed of hellebore, hemp, and opium, and several aromatic drugs, which are more commonly taken than the simple opium. A conserve of this nature is called "maạgoon;" and the person who makes or sells it, "maạgungee." The most common kind is called "barsh." There is one kind which, it is said, makes the person who takes it manifest his pleasure by singing; another which will make him chatter; a third which excites to dance; a fourth which particularly affects the vision, in a pleasurable manner; a fifth which is simply of a sedative nature. These are sold at the "maḥshesheh."

The fermented and intoxicating liquor called "boozeh," or "boozah," which is drunk by many of the boatmen of the Nile, and by other persons of the lower orders in Egypt, has been mentioned in a former chapter. I have seen, in tombs at Thebes, many large jars containing the dregs of beer of this kind prepared from barley.

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of the illustrious De Sacy respecting this word to be too generally known to require my mentioning it in *two* places.

CHAPTER XVI.

THE BATH.

BATHING is one of the greatest luxuries enjoyed by the people of Egypt. The inhabitants of the villages of this country, and those persons who cannot afford the trifling expense incurred in the public bath, often bathe in the Nile. Girls and young women are not unfrequently seen thus indulging themselves in the warm weather, and generally without any covering; but mostly in unfrequented places. The rich, I have before mentioned, have baths in their own houses; but men who have this convenience often go to the public bath; and so too do the ladies, who, on many occasions, are invited to accompany thither their female friends.

There are, in Cairo, between sixty and seventy "Ḥammáms," or baths, to which the public have access for a small expense. Some of these are for men only; others, only for women and young children; and some for both sexes; for men during the forenoon, and in the afternoon for females. When the bath is appropriated to women, a napkin, or any piece of linen or drapery, is hung over the entrance, to warn the men from entering: all the male servants having gone out a short time before, and females having taken their places. The front of the bath is generally ornamented in a manner similar to that in which most of the mosques are decorated, but usually more fanciful, in red and white, and sometimes other colours, particularly over and about the entrance. The building consists of several apartments, all

of which are paved with marble, chiefly white, with an intermixture, in some parts, of black marble, and small pieces of fine red tile, in the same manner as the durḳá'ah of a room in a private house, of which a sketch has been inserted in the introduction to this work. The inner apartments are covered with domes, which have a number of small, round, glazed apertures, for the admission of light. The materials chiefly employed in the construction of the walls and domes are bricks and plaster, which, after having been exposed to the steam that is produced in the bath when it is in use, are liable to crack and fall if the heat be intermitted even for a few days. A sáḳiyeh (or water-wheel), turned by a cow or bull, is constructed upon a level with the higher parts of the building, to raise water from a well or tank for the supply of the boiler, &c.

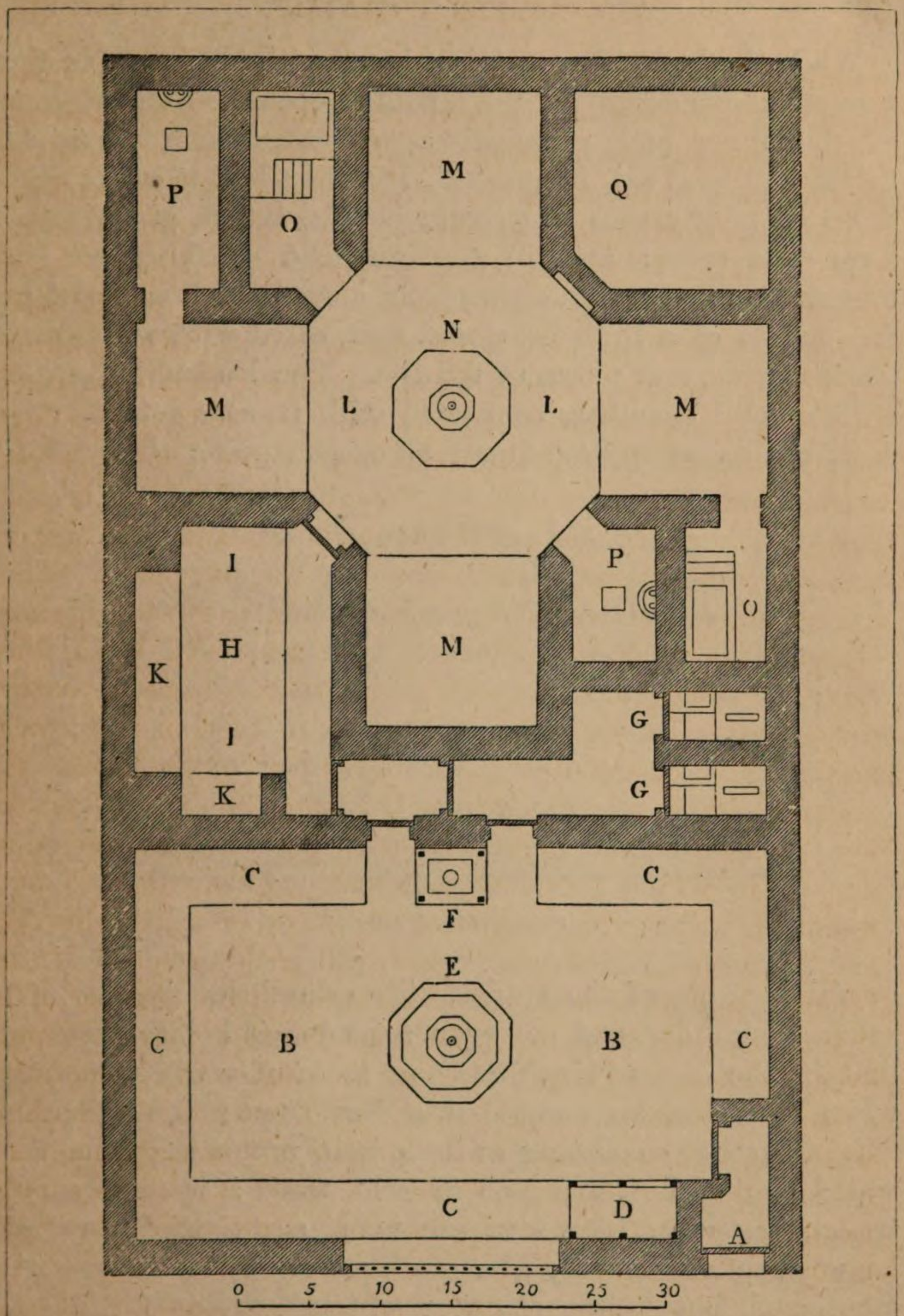
The bath is believed to be a favourite resort of ginn (or genii), and therefore when a person is about to enter it, he should offer up an ejaculatory prayer for protection against evil spirits, and should put his left foot first over the threshold. For the same reason, he should not pray nor recite the Ḳur-án in it.[1] On entering, if he have a watch, and a purse containing more than a trifling sum of money, he gives these in charge to the "m'allim" (or keeper of the bath), who locks them in a chest: his pipe, and sword (if he have one), he commits to a servant of the bath, who takes off his shoes, and supplies him with a pair of wooden clogs; the pavement being wet. The first apartment is called the "meslakh." It generally has two, three, or four "leewáns," similar to maṣṭabahs, or considerably wider, cased with marble, and a fountain (called "faskeeyeh") of cold water, which rises from an octagonal basement constructed of stone cased with marble, &c. (similar to that in the inner apartment represented in a section accompanying this description) in the centre. One of the leewáns, being designed for the accommodation of persons of the higher and

[1] The prohibition here mentioned, although imposed by several well-known traditions, is, like many others, often disregarded by the ignorant.

middle orders, is furnished with mattresses and cushions: upon the other, or others, which are for the lower orders, there is usually no furniture except mats. In many baths there is also, in the meslakh, a small kind of stall, for coffee.

In warm weather, the bathers mostly prefer to undress in the meslakh: in winter, they undress in an inner, closed apartment, called the "beyt-owwal;" between which and the first apartment is a short passage, with two or three latrinæ on one side. "Beyt-owwal" signifies "first chamber;" and this name is given to the chamber here mentioned because it is the first of the warm apartments; but it is less warm than the principal apartment, of which it is the ante-chamber. In general, it has two maṣṭabahs, one higher than the other, cased with marble like the pavement. The higher accommodates but one person; and is for the higher classes: the other is sufficiently large for two. When the former is occupied, and another high seat is wanted, two or three mattresses are placed one upon another on the lower maṣṭabah, or on the leewán (or raised part of the floor). A seggádeh (or small prayer-carpet) is spread on the maṣṭabah for a person of the higher orders. The bather receives a napkin in which to put his clothes; and another to put round his waist: this reaches to the knees, or a little lower; and is termed "maḥzam:" a third, if he require it, is brought to him to wind round his head, in the manner of a turban, leaving the top of the head bare; a fourth to put over his chest, and a fifth to cover his back. It is generally a boy, or beardless young man, who attends the bather while he undresses, and while he puts on his maḥzam, &c.: he is called a "láwingee" (as the word is vulgarly pronounced), which is a corruption of "leewángee," or "attendant of the leewán."[1]

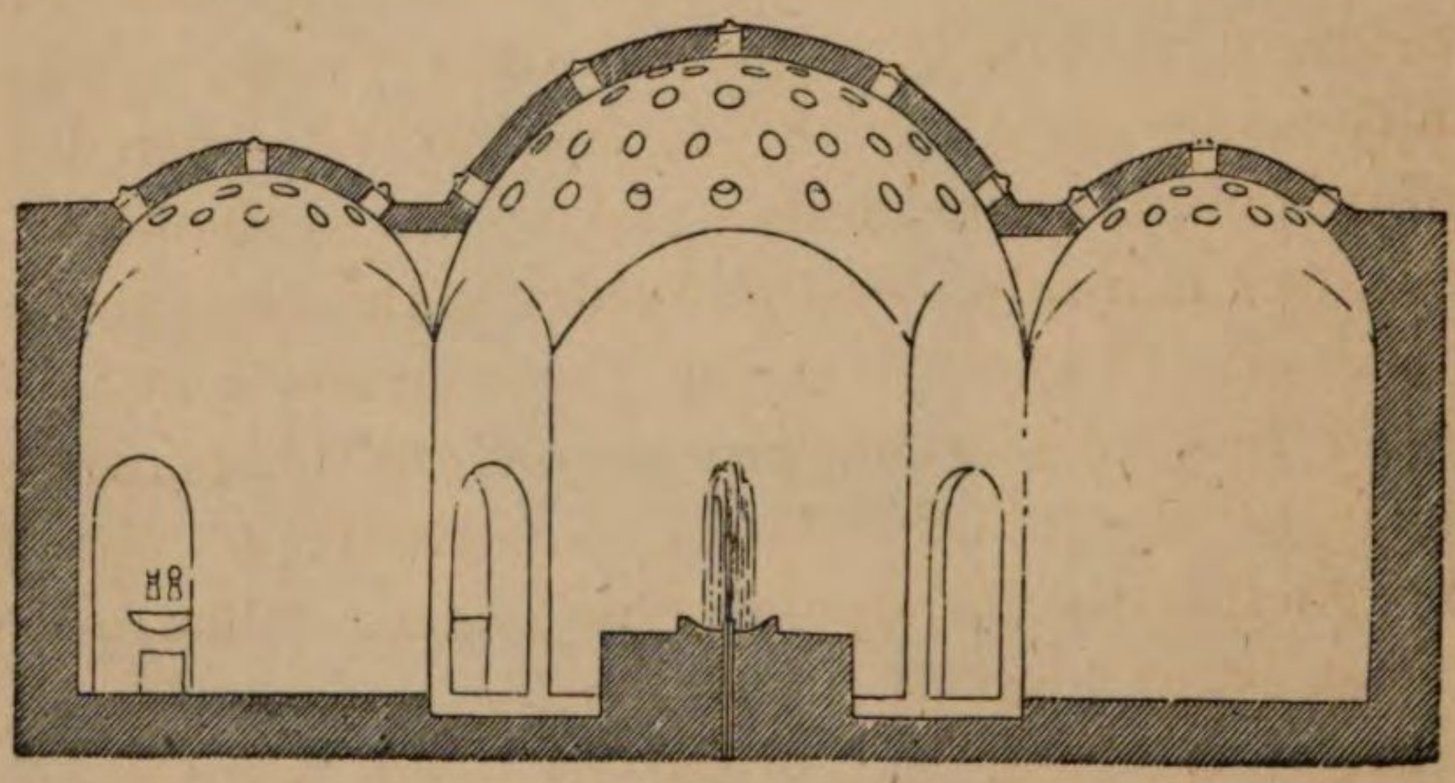
[1] See the Plan, of which the following is an explanation.—A, General entrance and vestibule. B, B, Meslakh. C, C, C, C, C, Leewáns. D, Station of the M'allim. E, Faskeeyeh. F, Coffee-stall. G, G, Latrinæ. H, Beyt-owwal. I, I, Leewán. K, K, Maṣṭabahs. L, L, Ḥarárah. M, M, M, M, Leewáns. N, Faskeeyeh. O, O, Two chambers, each containing a maghṭas (or tank). P, P, Ḥanafeeyehs. Q, Place of the fire, over which is the boiler.



Scale of feet.

Plan of a Bath.

When the bather has undressed, and attired himself in the manner above described, the láwingee opens to him the door of the inner and principal apartment, which is called "ḥarárah."[1] This, in general, has four low leewáns, like those of most rooms in private houses, which give it the form of a cross; and, in the centre, a "faskeeyeh" (or fountain) of hot water, rising from a small shallow basin in the middle of a high octagonal seat, cased with white and black marble, and pieces of red tile. The ḥarárah, together with several chambers connected with it, may generally be described as occupying almost an exact square. The beyt-



Section of the Ḥarárah.

owwal is at one of the angles. Two small chambers, which adjoin each other, and occupy a second angle of the square, contain, the one, a "maghṭas," or tank, of warm water, to which there is an ascent of a few steps; the other, a "ḥanafeeyeh," consisting of two taps, projecting from the wall; one of hot, and one of cold water; with a small trough beneath, before which is a seat: the name of ḥanafeeyeh is commonly given, not merely to the taps above mentioned, but to the chamber which contains them. A third angle of the square is occupied by two other small chambers similar to those just described; one containing a

[1] For "beyt el-ḥarárah."

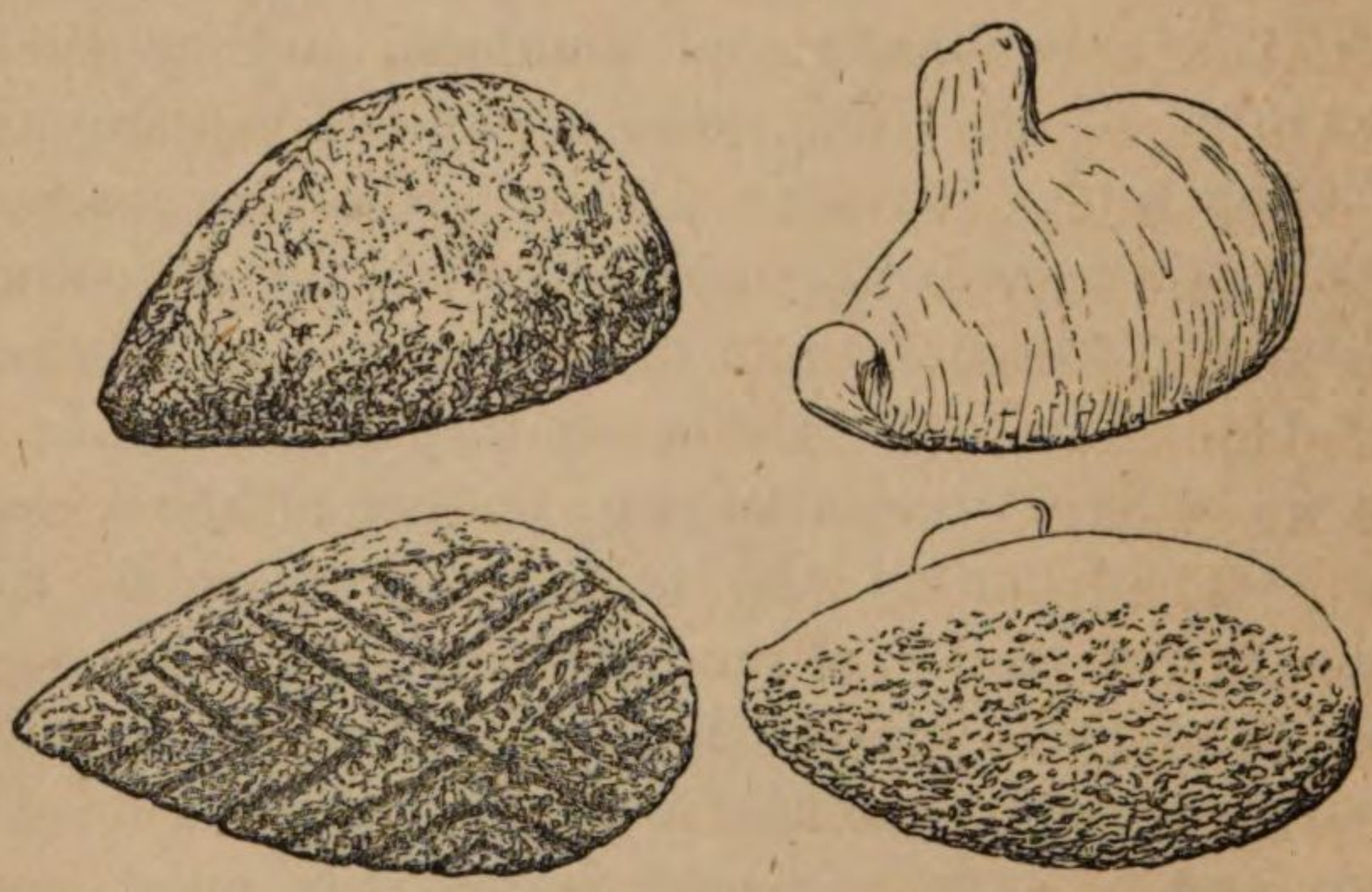
second maghṭas, of water not quite so warm as the former; the other, a second ḥanafeeyeh. Each maghṭas is filled by a stream of water pouring down from the dome of the chamber. The fourth angle of the square is generally occupied by a chamber which has no communication with the ḥarárah; and which contains the fire over which is the boiler. The central part of the ḥarárah, its leewáns, and the small chambers connected with it, are covered with domes, which have a number of small, glazed apertures.

The bather, having entered the ḥarárah, soon perspires profusely, from the humid heat which is produced by the hot water of the tanks and fountain, and by the boiler. The operator of the bath, who is called "mukeyyisátee," immediately comes to him. If the bather be covered with more than one napkin, the mukeyyisátee takes them off, and gives him a wet maḥzam; or the former maḥzam is retained, and wetted. The bather sits on the marble seat of the faskeeyeh, or lies upon a napkin on one of the leewáns, or by the edge of one of the tanks, to submit to the first operation, which is that of cracking his joints.[1] The operator cracks almost every joint of his frame: he wrings the body, first one way, and then the other, to make several of the vertebræ crack: even the neck is made to crack twice, by wrenching the head round, each way, which produces a sensation rather alarming to an inexperienced person; and each ear is generally twisted round until it cracks: the limbs are wrested with apparent violence; but with such skill, that an untoward accident in this operation is never heard of. The main object of this process is to render the joints supple. The mukeyyisátee also kneads the bather's flesh. After this, or previously, he rubs the soles of his feet with a kind of rasp,[2] of baked clay. There are two kinds of rasps used for this purpose: one is very porous and rough; and its rasping surface is scored with several lines: the other is of a fine close clay; and the surface with which the

[1] This is called "ṭaḳṭaḳah."

[2] Called "ḥagar el-ḥammám."

rubbing is performed is rendered rough artificially: both are of a dark, blackish colour. Those which are used by ladies are generally encased (the lower, or rasping, surface of course excepted) in thin, embossed silver. The rougher rasp is of indispensable utility to persons who do not wear stockings; which is the case with most of the inhabitants of Egypt: the other is for the more delicate; and is often used for rubbing the limbs, to render the skin smooth. The next operation is that of rubbing the bather's flesh with a small, coarse, woollen bag.[1] This done, the bather, if he please,



Foot-rasps.—*One quarter of the real size.*

dips himself in one of the tanks. He is next taken to a ḥanafeeyeh. A napkin having been hung before the entrance to this, the mukeyyisátee lathers the bather with "leef" (or fibres of the palm-tree) and soap and sweet water, which last is brought in a copper vessel, and warmed in one of the tanks; for the water of the ḥanafeeyeh is from a well, somewhat brackish, and consequently not fit for washing with soap. The leef is employed in the same manner as sponge is by us: it is not of the kind produced by the palm-trees of Egypt, which is of a brown colour: that used in the

[1] This operation is termed "tekyees;" and the bag, "kees el-ḥammám;" hence the operator is called "mukeyyisátee," or more properly "mukeyyis."

ḥammám is white; and is brought from the Ḥejáz. The mukeyyisátee washes off the soap with water from the ḥanafeeyeh: and, if required, shaves the bather's arm-ṗits: he then goes, leaving him to finish washing, &c. The latter then calls for a set of napkins,[1] four in number, and, having covered himself in the same manner as before described, returns to the beyt-owwal; but first it is the custom of persons of the more independent classes to give half a piaster, or a piaster, to the mukeyyisátee, though it is not demanded.

In the beyt-owwal, a mattress is spread, for the bather, on the maṣṭabah, covered with napkins, and having one or two cushions at one end. On this he reclines, sipping a cup or two of coffee, and smoking, while a láwingee rubs the soles of his feet, and kneads his body and limbs; or two láwingees perform these operations, and he gives to each of them five or ten faḍḍahs, or more. He generally remains half an hour, or an hour, smoking his shibuk or sheesheh: then dresses, and goes out. The "ḥáris," who is the foreman, and who has the charge of drying the napkins in the meslakh, and of guarding, brings him a looking-glass, and (unless the bather have neither beard nor mustaches) a comb. The bather asks him for his watch, &c.; puts from one to four piasters on the looking-glass; and goes. One piaster is a common sum to pay for all the operations above described.

Many persons go to the bath twice a week: others, once a week, or less frequently; but some are merely washed with soap and water, and then plunge into one of the tanks; for which, of course, they pay less.

The women who can afford to do so visit the ḥammám frequently; but not so often as the men. When the bath is not hired for the females of one family, or for one party of ladies, exclusively, women of all conditions are admitted. In general, all the females of a house, and the young boys, go together. They take with them their own seggádehs, and

[1] "'Eddeh."

the napkins, basins, &c., which they require, and even the necessary quantity of sweet water for washing with soap, and for drinking; and some carry with them fruits, sweetmeats, and other refreshments. A lady of wealth is also often accompanied by her own "belláneh," or "másh'ṭah,"[1] who is the washer and tire-woman. Many women of the lower orders wear no covering whatever in the bath; not even a napkin round the waist: others always wear the napkin, and the high clogs. There are few pleasures in which the women of Egypt delight so much as in the visit to the bath, where they frequently have entertainments; and often, on these occasions, they are not a little noisy in their mirth. They avail themselves of the opportunity to display their jewels and their finest clothes, and to enter into familiar conversation with those whom they meet there, whether friends or strangers. Sometimes a mother chooses a bride for her son from among the girls or women whom she chances to see in the bath. On many occasions, as, for instance, in the case of the preparations for a marriage, the bath is hired for a select party, consisting of the women of two or more families; and none else are admitted: but it is more common for a lady and a few friends and attendants to hire a "khilweh:" this is the name they give to the apartment of the ḥanafeeyeh. There is more confusion among a mixed company of various ranks; but where all are friends, the younger girls indulge in more mirth and frolic. They spend an hour or more under the hands of the belláneh, who rubs and washes them, plaits their hair, applies the depilatory,[2] &c. They then retire to the beyt-owwal or meslakh, and there, having put on part of their dress, or a large loose shirt,

[1] Thus commonly pronounced for "máshiṭah."

[2] The depilatory called "noorah," which is often employed in the bath, being preferred to the resin more commonly used, is composed, as I am informed, of quick-lime with a small proportion (about an eighth part) of orpiment. It is made into a paste, with water, before application; and loosens the hair in about two minutes, when it is washed off.—See Russell's Aleppo, vol. i. pp. 134, 378, 379, 2nd edition.

partake of various refreshments, which, if they have brought none with them, they may procure by sending an attendant of the bath to the market. Those who smoke take their own pipes with them. On particular occasions of festivity, they are entertained with the songs of two or more 'Ál'mehs, hired to accompany them to the bath.

CHAPTER XVII.

GAMES.

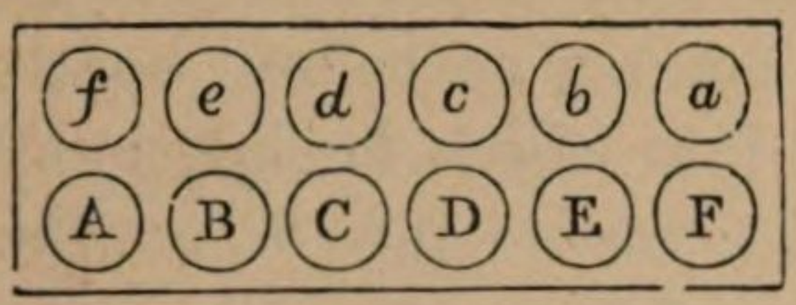
MOST of the games of the Egyptians are of kinds which suit their sedate dispositions. They take great pleasure in chess (which they call "saṭreng"), draughts ("ḍámeh"), and trictrac or backgammon ("ṭáwulah"). Their chess-men are of very simple forms; as the Muslim is forbidden, by his religion, to make an image of anything that has life. The Muslims of Egypt in general are, however, less scrupulous with regard to the prohibition of games of hazard: though some of them consider even chess and draughts as forbidden, games partly or wholly hazardous are very common among all ranks of this people: and scarcely less so is that of cards, which, being almost always played for money, or for some other stake, is particularly called, by way of distinction, "leaḅ el-ḳumár,"[1] "the game of hazard, or of gain." Persons of the lower orders in the towns of Egypt are often seen playing at these and other games at the coffee-shops; but frequently for no greater stake than that of a few cups of coffee.

One of the games most common among the Egyptians is that of the "manḳalah."[2] Two persons play at this, with a board (or two boards joined by hinges) in which are twelve hemispherical holes, called "buyoot" (plural of "beyt"), in two equal rows; and with seventy-two small shells, of the kind called cowries; or as many pebbles: these, whether

[1] For "Ḳimár."

[2] Pronounced "manḳal'ah."

shells or pebbles, are termed the "ḥaṣà" (in the singular, "ḥaṣweh"). To explain the game of the manḳalah, I must distinguish the beyts of the board by letters, thus:—



Manḳalah.

The beyts marked A, B, C, D, E, F, belong to one party; and the opposite six beyts to the other. One of the parties, when they are about to play the game in the most simple manner (for there are two modes of playing it), distributes all the ḥaṣà unequally into the beyts; generally putting at least four into each beyt. If they were distributed equally, there would be six in each beyt; but this is seldom done; for, in this case, he who plays first is sure to lose. The act of distributing the ḥaṣà is called "tebweez." When one party is dissatisfied with the other's distribution of the ḥaṣà, he may turn the board round; and then his adversary begins the game; which is not the case otherwise. Supposing the party to whom belong the beyts A, B, C, D, E, F, commences the game, he takes the ḥaṣà from beyt F, and distributes them to the beyts *a*, *b*, *c*, &c., one to each beyt; and if there be enough to put in each of his adversary's six beyts, and more remain in his hand, he proceeds in the same manner to distribute them to his own beyts, in the order A, B, C, &c.; and then, if he have still one or more remaining, to his adversary's beyts, as before, and so on. If the last beyt into which he has put a ḥaṣweh contain but one (having been empty before he put that in; for it may have been left empty at the first), he ceases; and his adversary plays: but if it contain two or four, he takes its contents, with those of the beyt opposite; and if the last beyt contain two or four, and one or more of the preceding beyts also contain either of these numbers, no beyt with any other number inter-

vening, he takes the contents of these preceding beyts also, with the contents of those opposite. If the last beyt into which he has put a ḥaṣweh contain (with this ḥaṣweh) three, or five, or more, he takes these out, and goes on distributing them in the same manner as before: for instance, if, in this case, the last beyt into which he has put a ḥaṣweh be D, he puts one from its contents into E, another into F, a third into *a*, and so on; and thus he continues, until making the last beyt to contain but one stops him, or making it to contain two or four brings him gain, and makes it his adversary's turn to play. He always plays from beyt F, or, if that be empty, from the nearest beyt to it in his own row containing one or more ḥaṣwehs. When one party has more than a single ḥaṣweh in one or more of his beyts, and the other has none, the former is obliged to put one of his into the first of his adversary's beyts. If only one ḥaṣweh remain on one side, and none on the other, that one is the property of the person on whose side it is. When the board is completely cleared, each party counts the number of the ḥaṣà he has taken; and the one who has most reckons the excess of his above his adversary's number as his gain. The gainer in one board begins to play the next board; his adversary having first distributed the ḥaṣà. When either party has made his successive gains amount to sixty, he has won the game.—In this manner, the game of the manḳalah is played by young persons; and hence this mode of playing it is called "the game of the ignorant" ("leạb el-ghasheem"): others generally play in a different manner, which is termed "the game of the wise, or intelligent" ("leạb el-ʿáḳil"), and which must now be described.

The ḥaṣà are distributed in one or more beyts on one side, and in the corresponding beyt or beyts on the other side; commonly in four beyts on each side, leaving the two extreme beyts of each side vacant: or they are distributed in any other conventional manner; as, for instance, about half intc beyt A, and the remainder in beyt *a*. The person who dis-

tributes the ḥaṣà does not count how many he places, in a beyt; and it is at his option whether he places them only in one beyt on each side, or in all the beyts. Should the other person object to his distribution, he may turn the board round; but in that case he forfeits his right of playing first. The person who plays first may begin from any one of his beyts; judging by his eye which will bring him the best fortune. He proceeds in the same manner as before described; putting one ḥaṣweh in each beyt; and taking in the same cases as in the former mode; and then the other plays. After the first gain, he counts the ḥaṣà in each of his beyts; and plays from that which will bring him the greatest advantage. One of the parties may stop the other to count the ḥaṣà which he takes out of a beyt to distribute, in order to insure his distributing them correctly. The gain of one party after finishing one board is counted, as in the former mode, by the excess of the number he has taken above the number acquired by the other; and the first who makes his successive gains to amount to sixty wins the game.—This game is of use in practising the players in calculation. It is very commonly played at the coffee-shops; and the players generally agree, though it is unlawful to do so, that the loser shall pay for the coffee drunk by himself and his adversary and the spectators, or for a certain number of cups.

Another game very general among the lower classes in Egypt is called "ṭáb." In other countries of the East this is called "ṭáb wa-dukk;" but I never hear this name given to it in Egypt. In this country it is played in the following manner:—Four small pieces of stick, of a flat form, about a span (or eight inches) in length, and two-thirds of an inch in breadth, are first prepared: they are generally formed of a piece of palm-branch; one side of which, being cut flat and smooth, is white; the other, green, or, if not fresh, of a dull yellow colour; the former side is commonly called white, and the other, black. These are called the "ṭáb." Next, it is necessary to be provided with a "seegà."

This is a board, divided into four rows of squares, called "beyts" or "dárs," each about two inches wide; or it consists of similar rows of holes made in the ground, or in a flat stone: the beyts are usually seven, nine, eleven, thirteen, or fifteen, in each row. To shew the mode of playing the game, I shall here represent a seegà of nine beyts in each row; and distinguish the beyts by letters.

i	*h*	*g*	*f*	*e*	*d*	*c*	*b*	*a*
k	*l*	*m*	*n*	*o*	*p*	*q*	*r*	*s*
S	R	Q	P	O	N	M	L	K
A	B	C	D	E	F	G	H	I

In each beyt of one exterior row is usually placed a little piece of stone, or dingy brick, about the size of a walnut; and in each beyt of the other exterior row, a piece of red brick or tile. Or, sometimes, pieces are placed only in a certain number of beyts in those rows; as, for instance, in the first four. The pieces of one row must be distinguished from those in the other. They are called "kiláb" (or dogs); in the singular, "kelb." The game is generally played by two persons. The four little sticks are thrown, all together, against a stick thrust into the ground or held in the hand with one end resting on the ground, or against a wall, or against a stick inclined against a wall. If they fall so that one only has its white side upwards, the player is said to have thrown, or brought, "ṭáb" (plural "ṭeeb"), or a "weled" (or child, plural "wilád"), and counts one: if there be two white, and the other two black, he counts two ("itneyn"): if there be three white, and one black, he counts three ("teláteh"): if all four be white, four ("arba'ah"): if all four black, six ("sitteh"). When one throws ṭáb, or four, or six, he throws again; but when he has thrown two, or three, it is then the turn of the other. To one of the

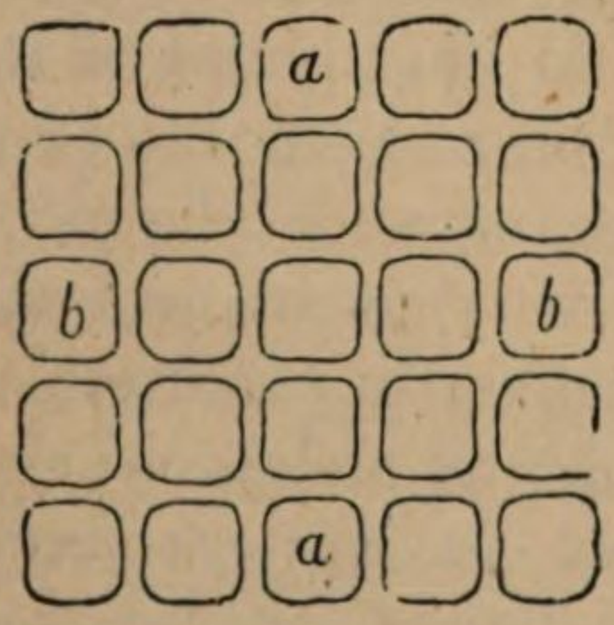
players belongs the row of beyts A, B, C, &c.: to the other, that of *a*, *b*, *c*, &c. They first throw alternately until one has thrown ṭáb; and he who has done this then throws again until he has brought two, or three. Supposing him, at the beginning of the game, to have thrown ṭáb and four and two, he removes the kelb from beyt I, and places it in the seventh beyt from I, which is Q. He must always commence with the kelb in beyt I. The other party, in like manner, commences from beyt *i*. Neither party can remove a kelb from its original place but by throwing ṭáb before each such removal. The kelbs before removal from their original places are called "Naṣárà" (or Christians, in the singular "Naṣránee"); and after removal, when they are privileged to commence the contest, "Muslimeen" (or "Muslims"): when a person has made a kelb a Muslim, it is said of him "sellem kelb;" and of the kelb, "aslam." Each time that a player throws ṭáb, he generally makes a kelb Muslim, until he has made them all so, and thus prepared them to circulate in the beyts. Each player may have two or more kelbs in circulation at the same time. Let us suppose (to make the description more simple) that the person to whom belongs the row of beyts A, B, C, &c., is circulating a single kelb: he moves it through the two middle rows of beyts in the order of the letters by which I have distinguished them, from K to S, and from *k* to *s*; and may then either repeat the same round or enter his adversary's row, as long as there is any kelb remaining in that row; but in the latter case, he does not continue to circulate the same kelb, except in circumstances which will be mentioned hereafter. Whenever a throw, or any of two or more throws, which the player has made enables him to move his kelb into a beyt occupied by one of his opponent's kelbs, he takes the latter. For instance, if one party has a kelb in the beyt *m*, and the other has one in *o*, and another in *s*, and the former has thrown ṭáb (or one), and then four, and then two, he may take the kelb in *o* by the throw of two; then, by the throw

of four, take that in *s;* and, by the throw of ṭáb, pass into *a*, and take a third kelb if it contain one. A player may, by means of a suitable throw, or two or more throws, move one of his kelbs into a beyt occupied by another of his own; and these two together, in like manner, he may add to a third, or he may add a third to them: thus he may unite any number of his own kelbs, and circulate them together, as if they were but one; but he cannot divide them again, and play with them separately, unless he throw ṭáb. If he avail himself of a throw which he has made to bring them back into a row through which they have already passed (either separately or together), they become reduced to a single kelb: but he need not avail himself of such a throw: he may wait until he throws ṭáb. Two or more kelbs thus united are called an "'eggeh." The object of so uniting them is to place them as soon as possible in a situation of safety; as will be seen by what immediately follows. If either party pass one of his kelbs into his adversary's row, he may leave it there in safety as long as he does not want to continue to play with it, because the latter cannot bring back a kelb into his own row. The former, however, cannot continue to circulate the kelb which has entered that row until he has no kelb remaining in his own row; or unless he have only an 'eggeh in his row, and does not throw ṭáb, which alone enables him to divide the 'eggeh. In circulating through his adversary's beyts, he proceeds in the order of the letters by which I have marked them. He cannot pass the same kelb again into his adversary's row: after it has passed through that row, he circulates it through the two middle rows only, in the same manner as at first.—This game is often played by four or more persons; and without the seegà. When one person throws four, he is called the Sulṭán. He holds a makra'ah,[1] which is a piece of the thick end of a palm-stick, with two or three splits made in the thicker part of it. When a player throws six, he is called the Wezeer, and holds

[1] Thus commonly pronounced, for "miḳra''ah."

the stick against which the ṭáb are thrown. Whenever a person throws two, the Sulṭán gives him a blow, or two or more blows (as many as the Wezeer may order), on the sole of his foot, or the soles of both feet, with the maḳra'ah. When a player throws twice six, he is both Sulṭán and Wezeer.

Many of the felláḥeen of Egypt also frequently amuse themselves with a game called that of the "seegà," which may be described in a few words. The seegà employed in this game is different from that of the ṭáb: it consists of a number of holes, generally made in the ground; most commonly, of five rows of five holes in each, or seven rows of seven in each, or nine rows of nine in each: the first kind is called the "khamsáwee seegà;" the second, the "seb'áwee;" and the third, the "tis'áwee." A khamsáwee seegà is here represented.



Seegà.

The holes are called "'oyoon" (or eyes, in the singular "'eyn"). In this seegà, they are twenty-five in number. The players have each twelve "kelbs," similar to those used in the game of the ṭáb.[1] One of them places two of his kelbs in the 'eyns marked *a*, *a:* the other puts two of his in those marked *b*, *b:* they then alternately place two kelbs in any of the 'eyns that they may choose, except the central 'eyn of the seegà. All the 'eyns but the central one being thus occupied

[1] The larger seegàs, in like manner, require a sufficient number of kelbs to occupy all the 'eyns except one.

(most of the kelbs placed at random), the game is commenced. The party who begins moves one of his kelbs from a contiguous 'eyn into the central. The other party, if the 'eyn now made vacant be not next to any one of those occupied by his kelbs, desires his adversary to give him, or open to him, a way; and the latter must do so, by removing, and thus losing, one of his own kelbs. This is also done on subsequent occasions, when required by similar circumstances. The aim of each party, after the first disposal of the kelbs, is to place any one of his kelbs in such a situation that there shall be, between it and another of his, one of his adversary's kelbs. This, by so doing, he takes; and as long as he can immediately make another capture by such means, he does so, without allowing his adversary to move.—These are the only rules of the game. It will be remarked that, though most of the kelbs are placed at random, foresight is requisite in the disposal of the remainder.—Several seegàs have been cut upon the stones on the summit of the Great Pyramid, by Arabs who have served as guides to travellers.

Gymnastic games, or such diversions as require much bodily exertion, are very uncommon among the Egyptians, who are, however, generally remarkable for bodily strength: the boatmen, for instance, undergo very severe labour in rowing and towing, and the porters carry burdens of almost incredible weight. Sometimes two peasants contend with each other, for mere amusement, or for a trifling wager or reward, with "nebboots," which are thick staves, five or six feet long: the object of each is to strike his adversary on the head. The nebboot is a formidable weapon, and is often seen in the hand of an Egyptian peasant: he usually carries it when on a journey; particularly when he travels by night; which, however, is seldom the case. Wrestling-matches are also sometimes witnessed in Egypt: the combatants (who are called "muṣáre'een," in the singular "muṣáre',") strip themselves of all their clothing except their drawers, and generally oil their bodies; but their

exercises are not remarkable, and are seldom performed but for remuneration, on the occasions of festivals, processions, &c. On such occasions, too, mock combats between two men, usually clad only in their drawers, and each armed with a sabre and a small shield, are not unfrequently witnessed: neither attempts to wound his adversary: every blow is received on the shield.

The game of the "gereed," as played by the Memlooks and Turkish soldiers, has often been described; but the manner in which it is practised by many of the peasants of Upper Egypt is much more worthy of description. It is often played by the latter on the occasion of the marriage of a person of influence, such as the Sheykh of a tribe or village; or on that of a circumcision; or when a votive calf or ox or bull, which has been let loose to pasture where it will, by common consent, is about to be sacrificed at the tomb of a saint, and a public feast made with its meat. The combatants usually consist of two parties, of different villages, or of different tribes or branches of a tribe; each party being about twelve or twenty or more in number; and each person mounted on a horse or mare. The two parties station themselves about five hundred feet or more apart. A person from one party gallops towards the other party, and challenges them: one of the latter, taking, in his left hand, four, five, six, or more gereeds, each six feet, or an inch or two more or less in length, but generally equal in length to the height of a tall man, and very heavy (being the lower part of the palm-stick, freshly cut, and full of sap), pursues the challenger at full gallop: he approaches him as near as possible; often within arm's length; and throws, at his head or back, one gereed after another, until he has none left. The gereed is blunt at both ends. It is thrown with the small end foremost; and uplifted arm; and sometimes inflicts terrible, and even fatal, wounds.[1] The person against whom the

[1] During my last residence at Thebes, a fine athletic man, the best gereed-player of the place, whom I had taken into my service as a nightly guard,

gereeds are thrown endeavours to catch them, or to ward them off with his arm or with a sheathed sword; or he escapes them by the superior speed of his horse. Having sustained the attack, and arrived at the station of his party, he tries his skill against the person by whom he has been pursued, in the same manner as the latter did against him.—This sport, which reminds us of the tournaments of old, and which was a game of the early Bedàwees, continues for several hours. It is common only among those tribes who have not been many years, or not more than a few centuries, settled on the banks of the Nile; and who have consequently retained many Bedawee customs and habits. About the close of the period of my former visit to this country, three men and a mare were killed at this game within an hour, in the western plain of Thebes. It is seldom, however, that a man loses his life in this exercise: at least, of late, I have heard of no such occurrence taking place.—In Lower Egypt, a gereed only half the length of those above described, or little more, is used in playing this game.

Other exercises, which are less frequently performed, and only at festivals for the amusement of the spectators, will be described in subsequent pages.

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received a very severe wound at this game; and I had some difficulty to effect a cure: he was delirious for many hours in consequence of it, and had nearly lost his life. The gereed struck him a little before his ear, and penetrated downwards into his neck.

CHAPTER XVIII.

MUSIC.

The Egyptians in general are excessively fond of music; and yet they regard the study of this fascinating art (like dancing) as unworthy to employ any portion of the time of a man of sense; and as exercising too powerful an effect upon the passions, and leading a man into gaiety and dissipation and vice. Hence it was condemned by the Prophet: but it is used, notwithstanding, even in religious ceremonies; especially by the darweeshes. The Egyptians have very few books on music; and these are not understood by their modern musicians. The natural liking of the Egyptians for music is shewn by their habit of regulating their motions, and relieving the dulness of their occupations, in various labours, by songs or chants. Thus do the boatmen in rowing, &c.; the peasants in raising water; the porters in carrying heavy weights with poles; men, boys, and girls, in assisting builders, by bringing bricks, stones, and mortar, and removing rubbish: so also, the sawyers, reapers, and many other labourers. Though the music of the Egyptians is of a style very difficult for foreigners to acquire or imitate, the children very easily and early attain it. The practice of chanting the Ḳur-án, which is taught in all their schools, contributes to increase their natural fondness for music.

How science was cherished by the Arabs when all the nations of Europe were involved in the grossest ignorance,

and how much the former profited by the works of ancient Greek writers, is well known. It appears that they formed the system of music which has prevailed among them for many centuries partly from Greek, and partly from Persian and Indian, treatises. From the Greek language are derived the most general Arabic term for music, namely, "mooseekà," and the names of some of the Arab musical instruments; but most of the technical terms used by the Arab musicians are borrowed from the Persian and Indian languages. There is a striking degree of similarity between many of the airs which I have heard in Egypt and some of the popular melodies of Spain;[1] and it is not surprising that this is the case: for music was much cultivated among the Arabs of Spain; and the library of the Escurial contains many Arabic treatises on this art.

The most remarkable peculiarity in the Arab system of music is the division of tones into thirds. Hence I have heard Egyptian musicians urge against the European systems of music that they are deficient in the number of sounds. These small and delicate gradations of sound give a peculiar softness to the performances of the Arab musicians, which are generally of a plaintive character: but they are difficult to discriminate with exactness, and are therefore seldom observed in the vocal and instrumental music of those persons who have not made a regular study of the art. Most of the popular airs of the Egyptians, though of a similar character, in most respects, to the music of their professional performers, are very simple; consisting of only a few notes, which serve for every one or two lines of a song, and which are therefore repeated many times. I must confess that I generally take great delight in the more refined kind of music which I occasionally hear in Egypt; and the more I become habituated to the style, the more I am pleased with it; though, at the same time, I must state

[1] This is most remarkable in the more refined Egyptian music; but it is also observable in the airs of some common ballads and chants.

that I have not met with many Europeans who enjoy it in the same degree as myself. The natives of Egypt are generally enraptured with the performances of their vocal and instrumental musicians: they applaud with frequent exclamations of "Alláh!"[1] and "God approve thee!" "God preserve thy voice!" and similar expressions.

The male professional musicians are called "Áláteeyeh;" in the singular, "Álátee," which properly signifies "a player upon an instrument;" but they are generally both instrumental and vocal performers. They are people of very dissolute habits; and are regarded as scarcely less disreputable characters than the public dancers. They are, however, hired at most grand entertainments, to amuse the company; and on these occasions they are usually supplied with brandy, or other spirituous liquors, which they sometimes drink until they can no longer sing, nor strike a chord. The sum commonly paid to each of them for one night's performance is equal to about two or three shillings; but they often receive considerably more. The guests generally contribute the sum.

There are also female professional singers. These are called "'Awálim;" in the singular, "'Ál'meh," or "'Álimeh;" an appellation, as an Arabic word, literally signifying "a learned female;" but, as applied to these female singers, evidently, I think, derived from the Hebrew or Phœnician word "'almáh," signifying "a girl" and "a virgin," and particularly "a singing girl." "'Al-'alámóth sheer" (the title of Psalm xlvi.) and "nebálím 'al-'alámóth" (in 1 Chron. xv. 20) should, I doubt not, be rendered, "A song," and "harps" or the like, "adapted to 'almáhs," that is, "singing girls." And as Jerome says that "alma" in the Punic language signified "a virgin," it seems to be probable that, in old times, the most celebrated of the singing-girls in Egypt were Phœnicians. The 'Awálim are often hired on

[1] Often, in such cases, pronounced in an unusually broad manner, and the last syllable drawled out, thus—"Allauh!"

the occasion of a fête in the ḥareem of a person of wealth. There is generally a small, elevated apartment, called a "tuḳeyseh," or "mughannà," adjoining the principal saloon of the ḥareem, from which it is separated only by a screen of wooden lattice-work; or there is some other convenient place in which the female singers may be concealed from the sight of the master of the house, should he be present with his women. But when there is a party of male guests, they generally sit in the court, or in a lower apartment, to hear the songs of the 'Awálim, who, in this case, usually sit at a window of the ḥareem, concealed by the lattice-work. Some of them are also instrumental performers. I have heard the most celebrated 'Awálim in Cairo, and have been more charmed with their songs than with the best performances of the Álateeyeh, and more so, I think I may truly add, than with any other music that I have ever enjoyed. They are often very highly paid. I have known instances of sums equal to more than fifty guineas being collected for a single 'Ál'meh from the guests at an entertainment in the house of a merchant, where none of the contributors were persons of much wealth. So powerful is the effect of the singing of a very accomplished 'Ál'meh, that her audience, in the height of their excitement, often lavish upon her sums which they can ill afford to lose. There are, among the 'Awálim in Cairo, a few who are not altogether unworthy of the appellation of "learned females;" having some literary accomplishments. There are also many of an inferior class, who sometimes dance in the ḥareem: hence, travellers have often misapplied the name of "almé," meaning "'ál'meh," to the common dancing-girls, of whom an account will be given in another chapter of this work; or they may have done so because these girls themselves occasionally assume this appellation, and generally do so when (as has been often the case) the exercise of their art is prohibited by the government.

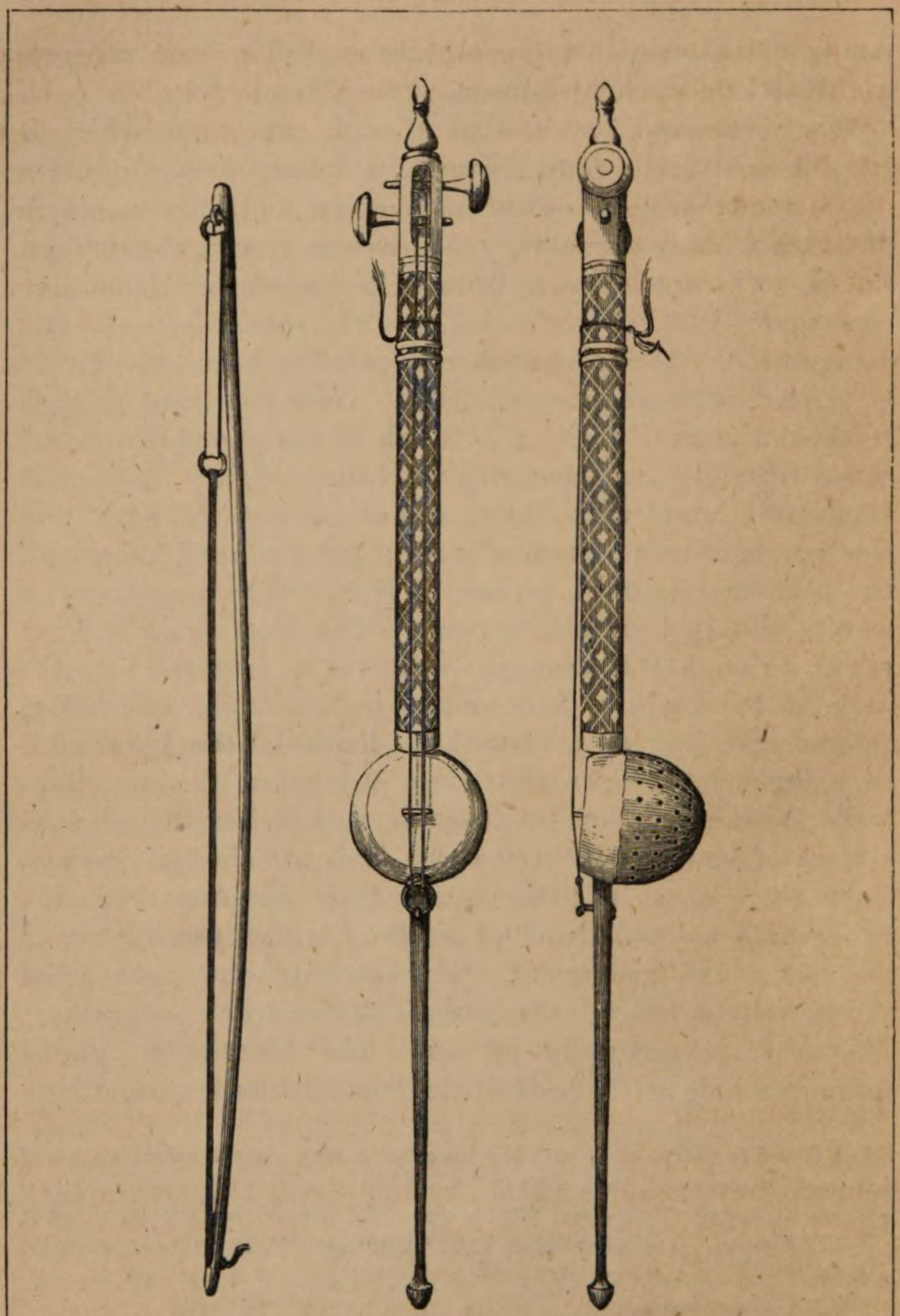
The Egyptians have a great variety of musical instru-

ments. Those which are generally used at private concerts are the "kemengeh," "ḳánoon," "'ood," and "náy."

The "kemengeh"[1] is a kind of viol. Its name, which is Persian, and more properly written "kemángeh," signifies "a bow-instrument." This instrument, and all the others of which I insert engravings, I have drawn with the camera-lucida. The total length of the kemengeh which is here represented is thirty-eight inches. The sounding-body[2] is a cocoa-nut, of which about a fourth part has been cut off. It is pierced with many small holes. Over the front of it is strained a piece of the skin of a fish of the genus "silurus," called "bayáḍ;" and upon this rests the bridge.[3] The neck[4] is of ebony inlaid with ivory; and of a cylindrical form. At the bottom of it is a piece of ivory; and the head,[5] in which the pegs are inserted, is also of ivory. The pegs[6] are of beech; and their heads, of ivory. The foot[7] is of iron: it passes through the sounding-body, and is inserted into the neck, to the depth of four or five inches. Each of the two chords consists of about sixty horse-hairs: at the lower end, they are attached to an iron ring, just below the sounding-body: towards the other extremity, each is lengthened with a piece of lamb's gut,[8] by which it is attached to its peg. Over the chords, a little below their junction with the gut-strings, a double band of leather[9] is tied, passing round the neck of the instrument. The bow[10] is thirty-four inches and a half in length. Its form is shewn by the engraving. The stick is generally of ash. The horse-hairs, passed through a hole at the head of the bow-stick and secured by a

[1] A friend (a native of Egypt) has observed to me, since the first edition of this work was printed, that "rabáb" would be a more proper term for this instrument, being the general Arabic name for a viol; but I never heard it called in Egypt by any other name than "kemengeh." It is also thus called in Syria.

[2] Called "ḥoḳḳah." [3] "Ghazál."
[4] "Sá'ëd," or "arm." [5] "Khazneh."
[6] "Meláwee;" singular, "melwà." [7] "Seekh."
[8] "Weter." [9] "Ribáṭ." [10] "Ḳós."



Kemengeh.

knot, and attached at the other end to an iron ring, are tightened or slackened by a band of leather which passes through the ring just mentioned and through another ring at the foot of the bow. I insert a sketch of a performer on the kemengeh, to shew the manner in which he holds the instrument and the bow. In passing the bow from one chord to the other, he turns the kemengeh about sixty

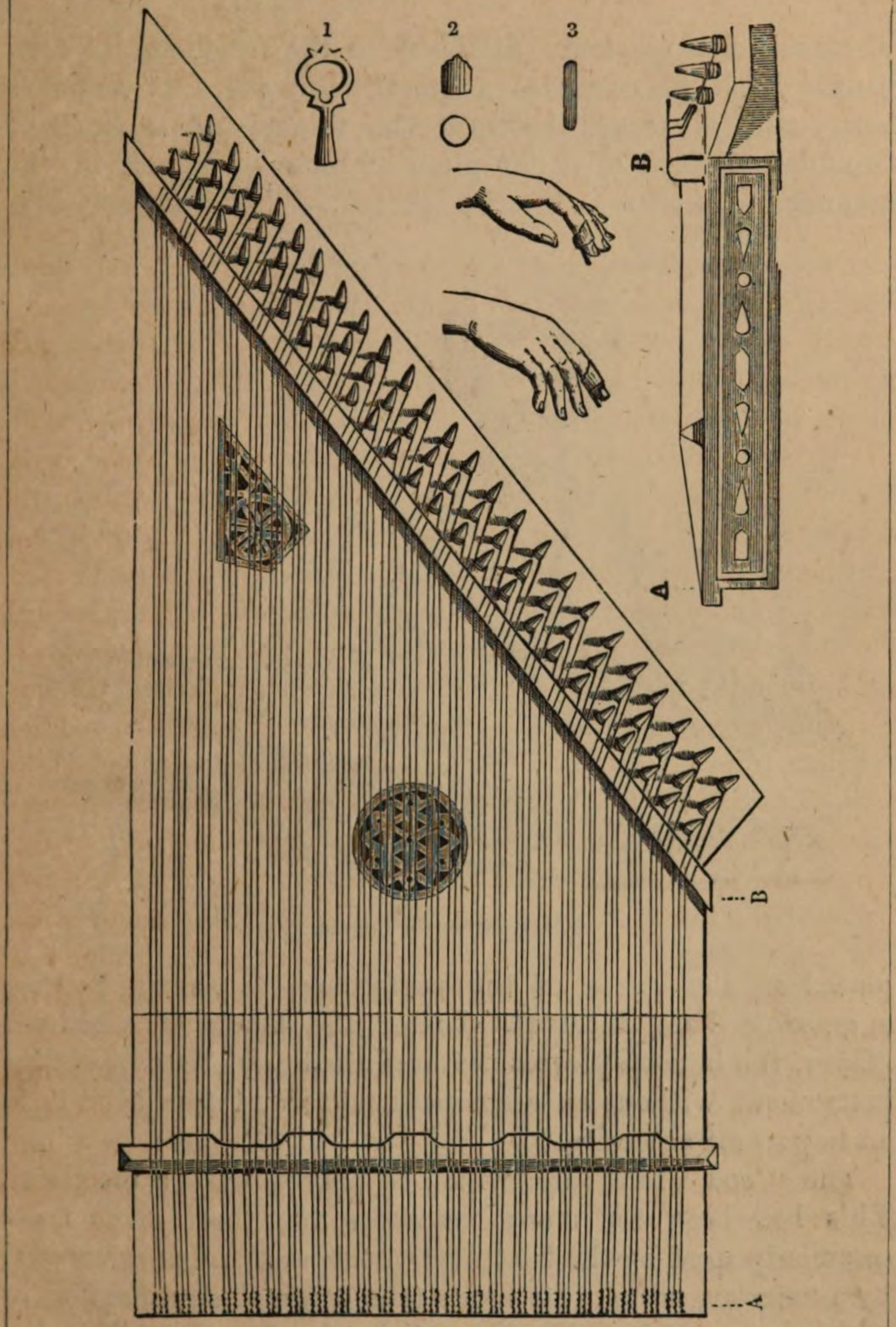
A Performer on the Kemengeh.

degrees round. The sketch introduced, and those of the performers on the ḳánoon, 'ood, and náy, are from drawings which I have made with the camera-lucida, and, except the last, from very expert musicians. Together, they represent an ordinary Egyptian band, such as is generally seen at a private entertainment. The performer on the kemengeh usually sits on the right hand of him who performs on the ḳánoon, or opposite (that is, facing,) the latter, on the left hand of whom sits the performer on the 'ood; and next to

this last is the performer on the náy. Sometimes there are other musicians, whose instruments will be mentioned hereafter; and often, two singers.

The "ḳánoon" is a kind of dulcimer. Its name is from the Greek κανών, or from the same origin; and has the same signification; that is, "rule," "law," "custom." The instrument from which the engraving here given was taken is, perhaps, an inch or two longer than some others which I have seen. Its greatest length is thirty-nine inches and three-quarters; and its breadth, sixteen inches: its depth is two inches and one-tenth. The ḳánoon is sometimes made entirely of walnut-wood,[1] with the exception of some ornamental parts. In the instrument which I have drawn, the face[2] and the back[3] are of a fine kind of deal: the sides[4] are of beech. The piece in which the pegs are inserted[5] is of beech; and so is the ridge[6] along its interior edge, through which the chords are passed. The pegs[7] are of poplar-wood. The bridge[8] is of fine deal. In the central part of the face of the instrument is a circular piece of wood[9] of a reddish colour, pierced with holes; and towards the acute angle of the face is another piece of similar wood, likewise pierced with holes. In that part of the face upon which the bridge rests are five oblong apertures, corresponding with the five feet of the bridge. A piece of fishes' skin,[10] nine inches wide, is glued over this part; and the five feet of the bridge rest upon those parts of the skin which cover the five apertures above mentioned; slightly depressing the skin. The chords[11] are of lamb's gut. There are three chords to each note; and, altogether, twenty-four treble-chords. The shortest side[12] of the instrument is veneered with walnut-wood, inlaid with mother-of-pearl. The instrument is played with two

1 "Góz."
2 "Wishsh," for "weg-h."
3 "Ḍahr."
4 "Soor," or "wall."
5 "Miṣṭarah."
6 "Enf," or "nose."
7 "Meláwee."
8 "Faras," or "mare."
9 "Shemseh," or "a sun."
10 "Raḳmeh."
11 "Owtár;" in the singular, "weter."
12 "Ḳibleh."



Ḳánoon.

No. 1 is the key; 2, the ring, or thimble; 3, the plectrum.

plectra;[1] one plectrum attached to the forefinger of each hand. Each plectrum is a small, thin piece of buffalo's horn; and is placed between the finger and a ring, or thimble,[2] formed of a flat piece of brass or silver, in the manner represented in the sketch.—The instrument is

A Performer on the Ḳánoon.

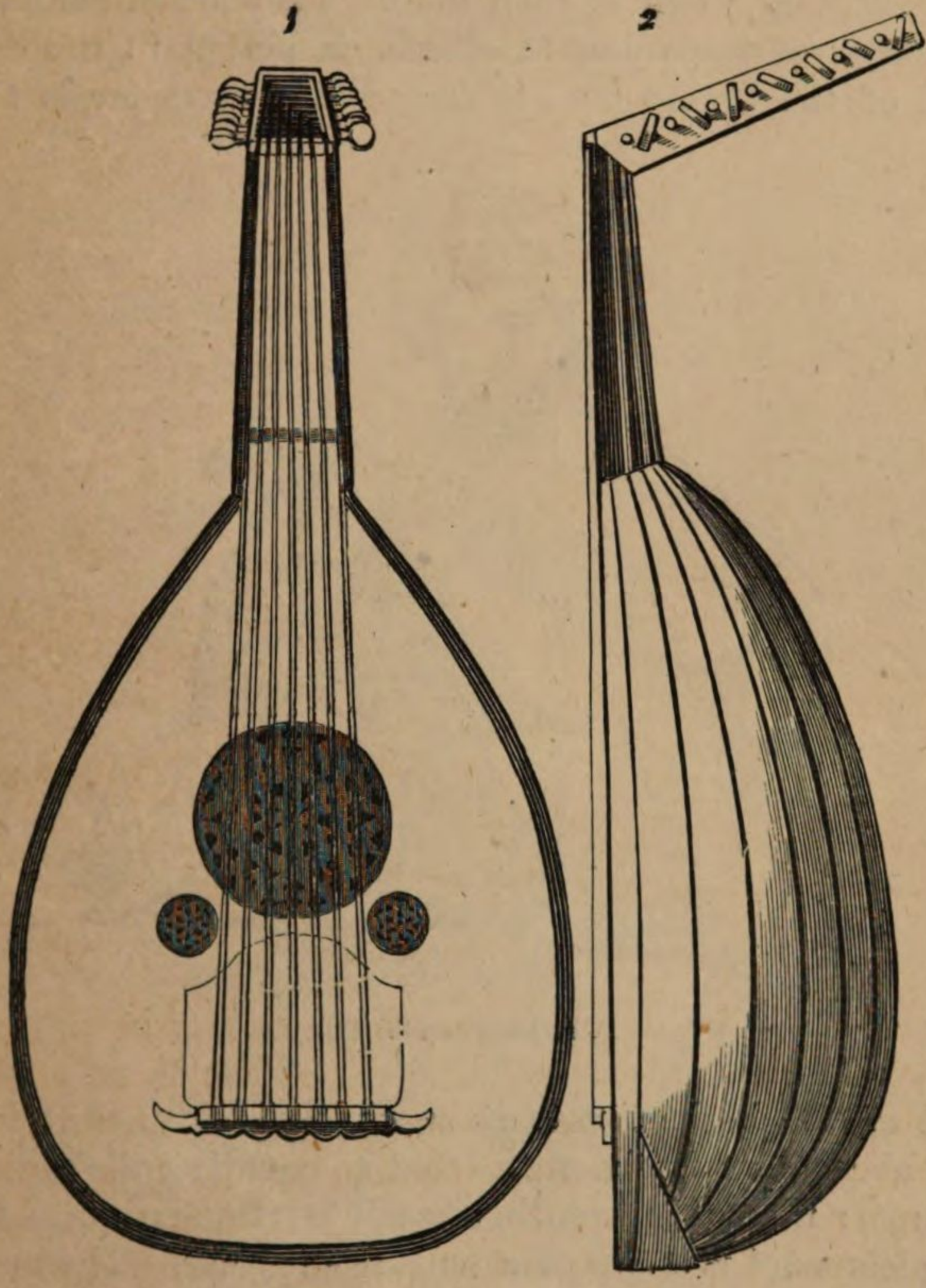
placed on the knees of the performer; as shewn by the engraving here inserted. Under the hands of a skilful player, the ḳánoon pleases me more than any other Egyptian instrument without an accompaniment; and to a band it is an important accession.

The "'ood" is a lute, which is played with a plectrum. This has been for many centuries the instrument most commonly used by the best Arab musicians, and is celebrated by numerous poets. Its name (the original signification of which is "wood"), with the article *el* prefixed to it, is the source whence are derived the terms *liuto* in Italian, *luth* in

[1] Each plectrum is called "reesheh."

[2] "Kishtiwán."

French, *lute* in English, &c. The length of the 'ood represented by the accompanying engraving, measuring from the button, or angle of the neck, is twenty-five inches and a half.



'Ood.

The body of it is composed of fine deal, with edges, &c., of ebony: the neck, of ebony, faced with box and an ebony edge. On the face of the body of the instrument, in which are one large and two small shemsehs[1] of ebony, is glued a

[1] See a note to the description of the ḳánoon.

piece of fishes' skin,[1] under that part of the chords to which the plectrum is applied, to prevent the wood from being worn away by the plectrum. The instrument has seven double strings;[2] two to each note. They are of lamb's gut. The order of these double chords is singular: the double chord of the lowest note is that which corresponds to the

A Performer on the 'Ood.

chord of the highest note in our violins, &c.: next in the scale above this is the fifth (that is, counting the former as the first): then the seventh, second, fourth, sixth, and third. The plectrum[3] is a slip of a vulture's feather. The manner in which it and the 'ood itself are held by the performer is shewn by the accompanying sketch.

The "náy," which is the fourth and last of the instruments which I have mentioned as most commonly used at private concerts, is a kind of flute. There are several kinds

[1] "Raḳmeh." [2] "Owtár." [3] "Reesheh."

of náy, differing from each other in dimensions, but in little else. The most common is that here represented. It has been called the darweesh's flute; because often used at

Náy.

the "zikrs" of darweeshes, to accompany the songs of the "munshids." It is a simple reed, about eighteen inches in length, seven-eighths of an inch in diameter at the upper extremity, and three-quarters of an inch at the lower. It is

A Performer on the Náy.

pierced with six holes in front, and generally with another hole at the back. The sketch which I insert of a performer on the náy shews the most usual manner in which this instrument is held: but sometimes the left hand is uppermost, and the instrument inclined towards the right arm of

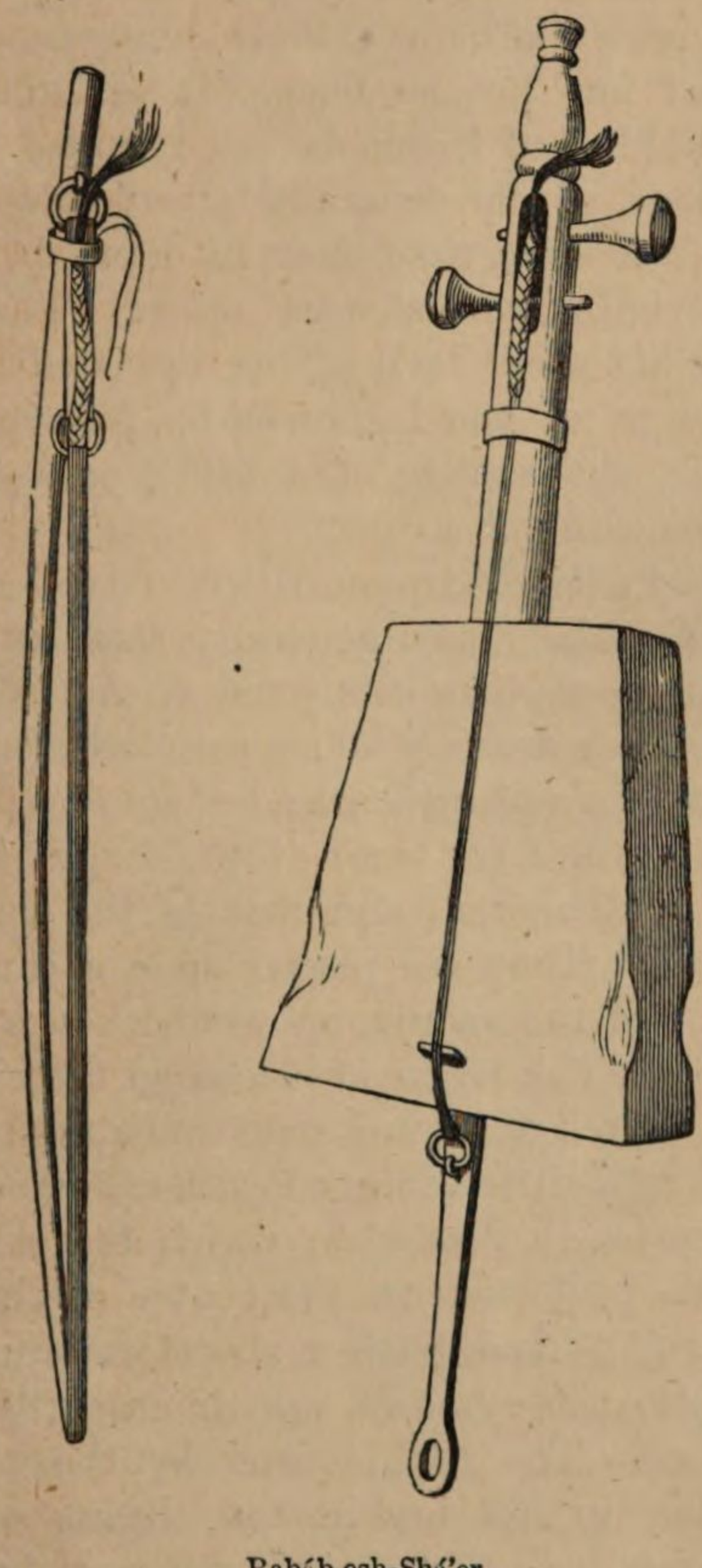
the performer, instead of the left. The sounds are produced by blowing, through a very small aperture of the lips, against the edge of the orifice of the tube, and directing the wind chiefly within the tube. By blowing with more or less force, sounds are produced an octave higher or lower. In the hands of a good performer, the náy yields fine, mellow tones; but it requires much practice to sound it well. A náy is sometimes made of a portion of a gun-barrel.

Another instrument often used at private concerts is a small tambourine, called "riḳḳ," similar to one of which an engraving will be found in this chapter, page 73, but rather smaller.

A kind of mandoline, called "ṭamboor," is also used at concerts in Egypt; but mostly by Greeks and other foreigners. The musicians likewise use a dulcimer, called "ṣanṭeer," which resembles the ḳánoon, except that it has two sides oblique, instead of one (the two opposite sides equally inclining together), has double chords of wire, instead of treble chords of lamb's gut, and is beaten with two sticks instead of the little plectra.

A curious kind of viol, called "rabáb," is much used by poor singers, as an accompaniment to the voice. There are two kinds of viol which bear this name; the "rabáb el-mughannee" (or singer's viol), and the "rabáb esh-shá'er" (or poet's viol); which differ from each other only in this, that the former has two chords, and the latter but one. The latter is that of which I give an engraving; but it will be observed that it is convertible into the former kind, having two pegs. It is thirty-two inches in length. The body of it is a frame of wood, of which the front is covered with parchment, and the back uncovered. The foot is of iron; the chord, of horse-hairs, like those of the kemengeh. The bow, which is twenty-eight inches long, is similar to that of the kemengeh. This instrument is always used by the public reciters of the romance of Aboo-Zeyd, in chanting the poetry. The reciter of this romance is called a "shá'er" (or

poet); and hence the instrument is called "the poet's viol," and "the Aboo-Zeydee viol." The shá'er himself uses this



Rabáb esh-Shá'er.

instrument; and another performer on the same kind of rabáb generally accompanies him.

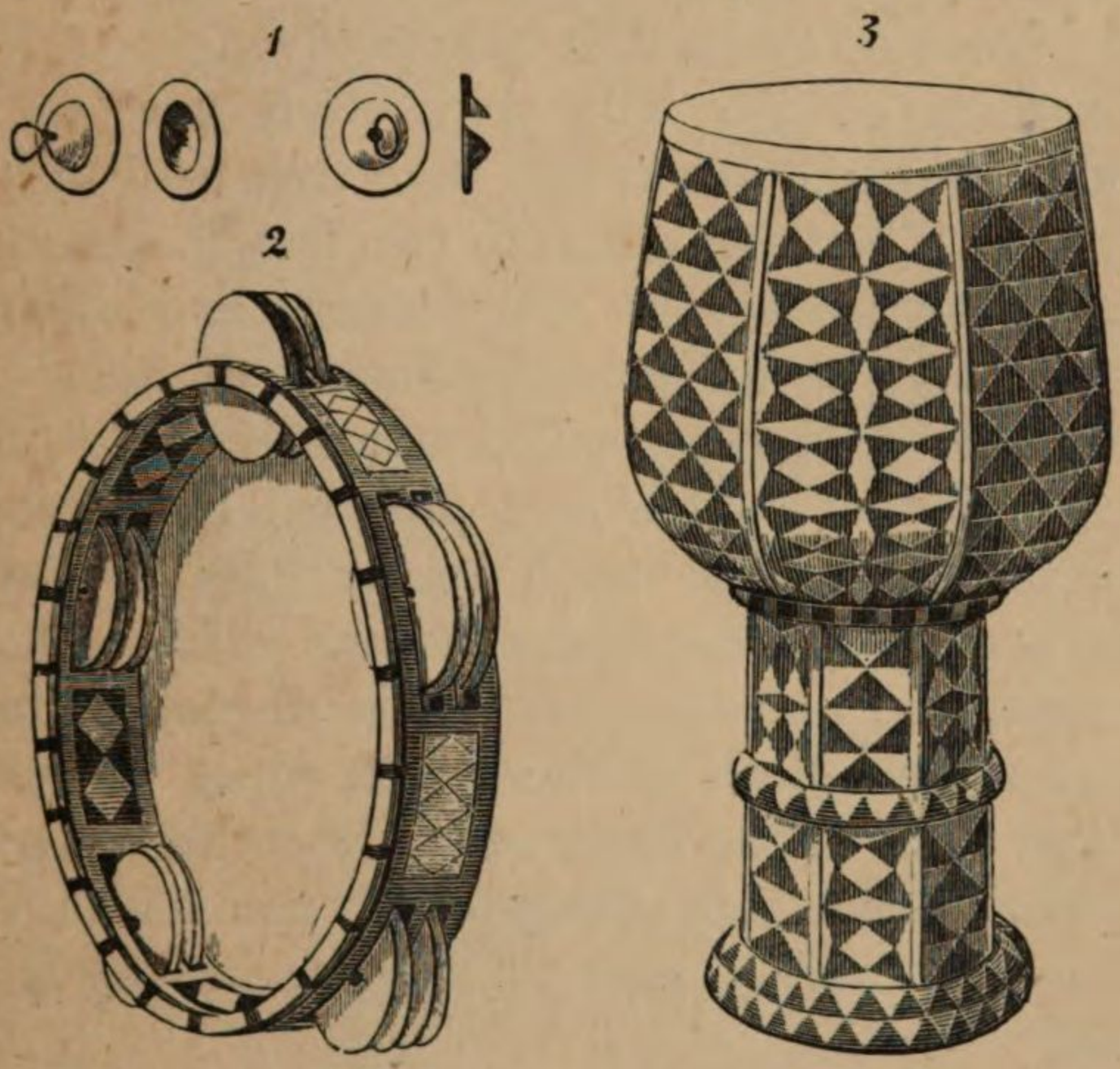
The instruments used in wedding-processions, and the processions of darweeshes, &c., are chiefly a hautboy, called

"zemr," and several kinds of drums, of which the most common kinds are the "ṭabl beledee" (or country drum, that is, Egyptian drum), and the "ṭabl Shámee" (or Syrian drum). The former is of a similar kind to our common military drum; but not so deep. It is hung obliquely. The latter is a kind of kettle-drum, of tinned copper, with a parchment face. It is generally about sixteen inches in diameter, and not more than four in depth in the centre; and is beaten with two slender sticks. The performer suspends it to his neck, by a string attached to two rings fixed to the edge of the instrument. I have represented these drums in the sketch of a bridal-procession, and in another engraving in vol. i. p. 72.

A pair of large kettle-drums, called "naḳáḳeer," (in the singular, "naḳḳárah,") are generally seen in most of the great religious processions connected with the pilgrimage, &c., in Cairo. They are both of copper, and similar in form; each about two-thirds of a sphere; but are of unequal dimensions: the flat surface (or face) of the larger is about two feet, or more, in diameter; and that of the smaller, nearly a foot and a half. They are placed upon a camel, attached to the fore part of the saddle, upon which the person who beats them rides. The larger is placed on the right.

Darweeshes, in religious processions, &c., and in begging, often make use of a little ṭabl, or kettle-drum, called "báz;" six or seven inches in diameter; which is held in the left hand, by a little projection in the centre of the back; and beaten by the right hand, with a short leathern strap, or a stick. They also use cymbals, which are called "kás," on similar occasions. The báz is used by the Musaḥḥir, to attract attention to his cry in the nights of Ramaḍán. Castanets of brass, called "ságát," are used by the public female and male dancers. Each dancer has two pairs of these instruments. They are attached, each by a loop of string, to the thumb and second finger; and have a more pleasing sound than castanets of wood or ivory.

There are two instruments which are generally found in the ḥareem of a person of moderate wealth, and which the women often use for their diversion. One of these is a tambourine, called "ṭár," of which I insert an engraving. It is eleven inches in diameter. The hoop is overlaid with mother-of-pearl, tortoise-shell, and white bone, or ivory, both without and within; and has ten double circular plates of brass attached to it; each two pairs having a wire passing



1 Ságát. 2 Ṭár. 3 Darábukkeh.

through their centres. The ṭár is held by the left or right hand, and beaten with the fingers of that hand, and by the other hand. The fingers of the hand which holds the instrument, striking only near the hoop, produce higher sounds than the other hand, which strikes in the centre.—A tambourine of a larger and more simple kind than that here described, without the metal plates, is often used by the lower orders.—The other instrument alluded to in the commencement of this paragraph is a kind of drum, called "darábukkeh." The best kind is made of wood, covered

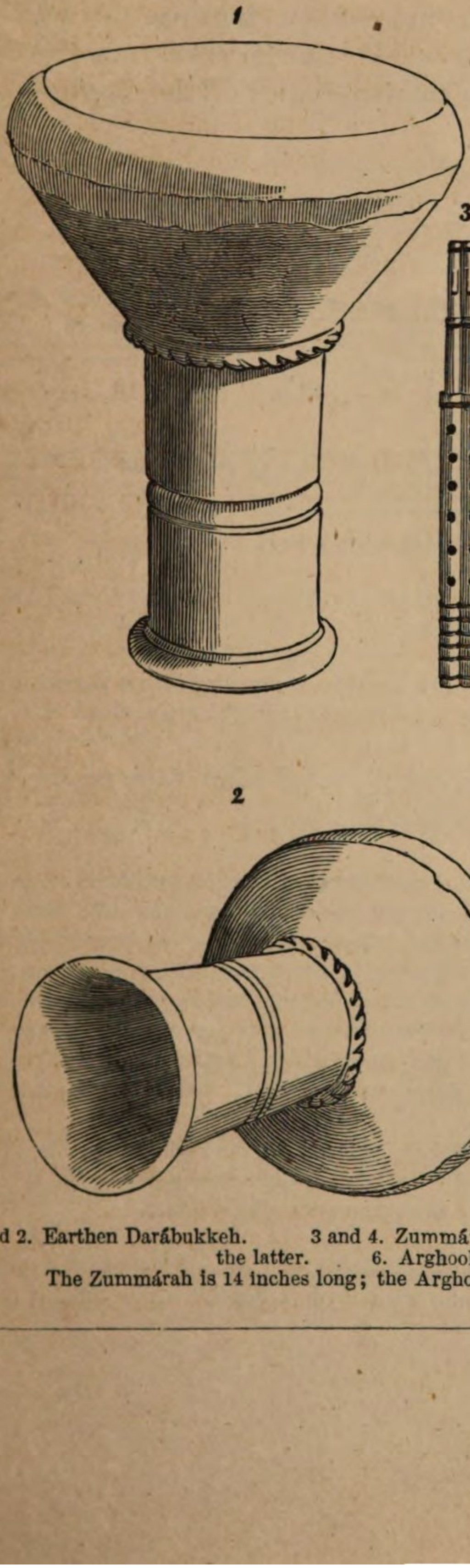
with mother-of-pearl and tortoise-shell, &c. One of this description is here represented with the ṭár. It is fifteen inches in length; covered with a piece of fishes' skin at the larger extremity, and open at the smaller. It is placed under the left arm; generally suspended by a string that passes over the left shoulder; and is beaten with both hands. Like the ṭár, it yields different sounds when beaten near the edge and in the middle. A more common kind of darábukkeh is made of earth, and differs a little in form from that just described. An engraving of it is here given.

The boatmen of the Nile very often use an earthen darábukkeh; but of a larger size than that used in ḥareems: generally from a foot and a half to two feet in length. This is also used by some low story-tellers and others. The boatmen employ, as an accompaniment to their earthen drum, a double reed pipe, called "zummárah."[1] There is also another kind of double reed pipe, called "arghool;" of which one of the reeds is much longer than the other, and serves as a drone, or continuous bass.[2] This, likewise, is used by boatmen; and sometimes it is employed, instead of the náy, at zikrs. Both of these reed pipes produce harsh sounds; and those of the latter much resemble the sounds of the bag-pipe. A rude kind of bag-pipe ("zummárah bi-soạn") is sometimes, but rarely, seen in Egypt: its bag is a small goat's skin.

I shall now close this chapter with a few specimens of Egyptian music; chiefly popular songs. These I note in accordance with the manner in which they are commonly sung; without any of the embellishments which are added to them by the Áláteeyeh. The airs of these are not always sung to the same words; but the words are generally similar in style to those which I insert, or at least as silly; though

[1] The mouthpiece (A B) of the zummárah is moveable.

[2] The arghool has three moveable pieces to lengthen the longer tube (A B, B C, and C D); and is sometimes used with only one or two of these; and sometimes with none of them. Its mouthpiece is moveable, like that of the zummárah.



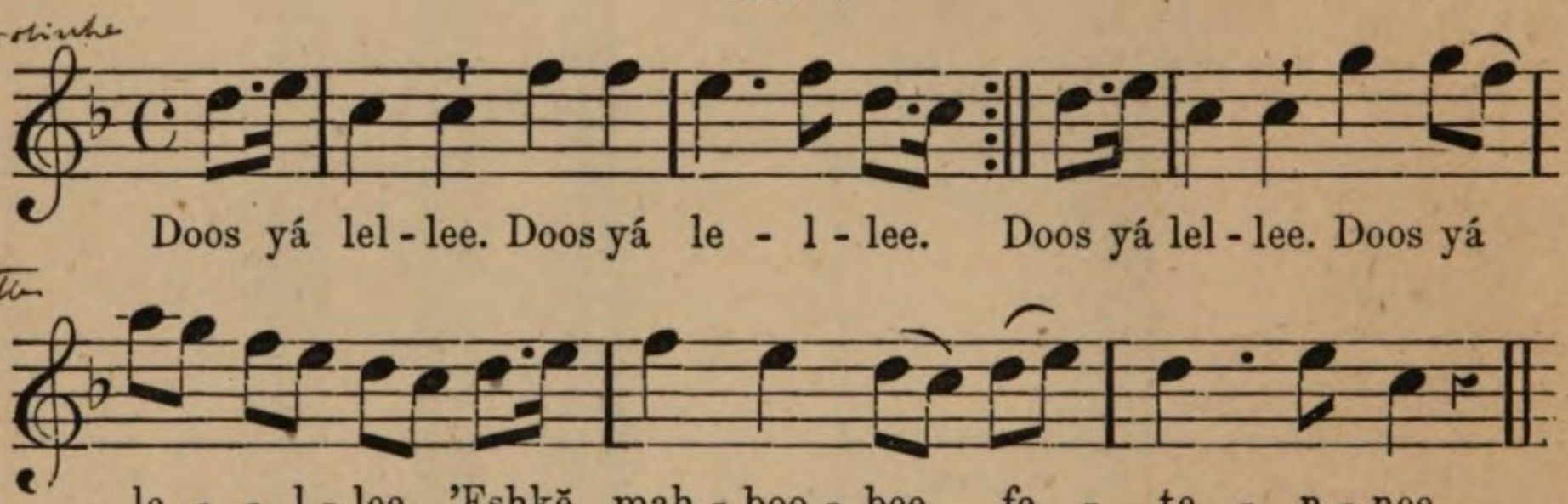
1 and 2. Earthen Darábukkeh. 3 and 4. Zummárah. 5. Mouthpiece of the latter. 6. Arghool.

The Zummárah is 14 inches long; the Arghool 3 feet 2½ inches.

often abounding with indecent metaphors, or with plain ribaldry.—It should be added, that distinct enunciation, and a quavering voice, are characteristics of the Egyptian mode of singing.

SONGS.

No. 1.



"Doos [1] yá lellee. Doos yá lellee. (This line is sung three times.)
'Eshḳĕ [2] maḥboobee feteunnee."

Tread! [3] O my joy! [4] Tread! O my joy! (three times.)
Ardent desire of my beloved hath involved me in trouble.

(The preceding lines are repeated after each of the following stanzas, sometimes as a chorus.)

[1] Here, in accordance with a rule observed in most modern Arab songs, the masculine gender is applied to the beloved object, who is, nevertheless, a female, as will be seen in several subsequent verses. In translation, I therefore substitute the feminine gender in every case where our language distinguishes gender. Some words occur, bearing double meanings, which I leave unexplained. I write the Arabic words as they are generally pronounced in Cairo, except in the case of one letter, which I represent by "ḳ," to express the sound which persons of education give to it instead of the more usual hiatus.

[2] The Arabs find it impossible to utter three consonants together without a pause between the second and third: hence the introduction of the short vowel which terminates this word: *sh* represents a single letter.

[3] Or pace, or strut.

[4] "Yá lellee," which is thus translated, is a common ejaculation indicative of joy, said to be synonymous with "yá farḥatee." It is difficult to render this and other cant terms.

"Má [1] kullu men námet 'oyoonuh
Yaḥsib el-'áshiḳ yenám.[2]
Wa-lláh anà mughram ṣabábeh.
Lem 'ala-l-'áshiḳ melám."

Let not every one whose eyes sleep
Imagine that the lover sleepeth.
By Allah! I am inflamed with intense love.
The lover is not obnoxious to blame.

"Yá Sheykh el-'Arab: Yá Seyyid:
Tegmaạnee 'a-l-khilli [3] leyleh.
Wa-n [4] gánee ḥabeebĕ ḳalbee
La-ạmal lu-l- [5] Kashmeer ḍulleyleh."

O Sheykh of the Arabs! O Seyyid![6]
Unite me to the true love one night!
And if the beloved of my heart come to me
I will make the Kashmeer shawl her canopy.

"Kámil el-owṣáf fetennee
Wa-l-'oyoon es-sood ramoonee.
Min häwáhum ṣirt aghannee [7]
Wa-l-häwà zowwad gunoonee."

The perfect in attributes hath involved me in trouble,
And the black eyes have o'erthrown me.
From love of them I began to sing,
And the air [8] increased my madness.

"Gema'om [9] gem' al-'awázil
'An ḥabeebee yemna'oonee.
Wa-lláh anà má afoot häwáhum
Bi-s-suyoof low ḳaṭṭa'oonee."

---

[1] This line and the first of the next stanza require an additional note, which is the same as the last note of these lines, to be added at the commencement.

[2] This and some other lines require that the note which should be the last if they were of more correct measure be transferred to the commencement of the next line.

[3] For "'ala-l-khilli."

[4] For "wa-in."

[5] For "la-aạmal lahu-l;" or rather, "la-'amiltu lahu-l."

[6] The famous saint Es-Seyyid Aḥmad El-Bedawee, who is buried at Ṭanṭà, in the Delta.

[7] For "ughannee."

[8] That is, the air of the song.

[9] For "gema'oo."

They leagued together the crew of reproachers
To debar me from my beloved.
By Allah! I will not relinquish the love of them.[1]
Though they should cut me in pieces with swords.

"Ḳum bi-nè yá khillĕ neskar
Taḥta ḍill el-yásameeneh:
Neḳṭuf el-khókh min 'alà ummuh
Wa-l-'awázil gháfileenĕ."

Up with us! O true love! Let us intoxicate ourselves[2]
Under the shade of the jasmine:
We will pluck the peach from its mother [tree]
While the reproachers are unconscious.

"Yá benát goowa-l-medeeneh
'Andakum ashyà temeeneh:
Telbisu-sh-sháṭeḥ bi-loolee
Wa-l-ḳiládeh 'a-n-nehdi[3] zeeneh."

O ye damsels in the city![4]
Ye have things of value:
Ye wear the sháṭeḥ[5] with pearls,
And the ḳiládeh,[6] an ornament over the bosom.

"Yá benát Iskendereeyeh
Meshyukum 'a-l-farshi[7] gheeyeh:
Telbisu-l-Kashmeer bi-telee
Wa-sh-shefáif sukkareeyeh."

O ye damsels of Alexandria!
Your walk over the furniture[8] is alluring:
Ye wear the Kashmeer shawl, with embroidered work,[9]
And your lips are sweet as sugar.

---

[1] Namely, the black eyes.

[2] The intoxication here meant is that of love, as is generally the case when this expression is used in Arab songs.

[3] For "'ala-n-nehdi."

[4] Cairo.

[5] An ornament described in the Appendix, resembling a necklace of pearls, &c., attached on each side of the head-dress.

[6] A kind of long necklace, reaching to the girdle.

[7] For "'ala-l-farshi."

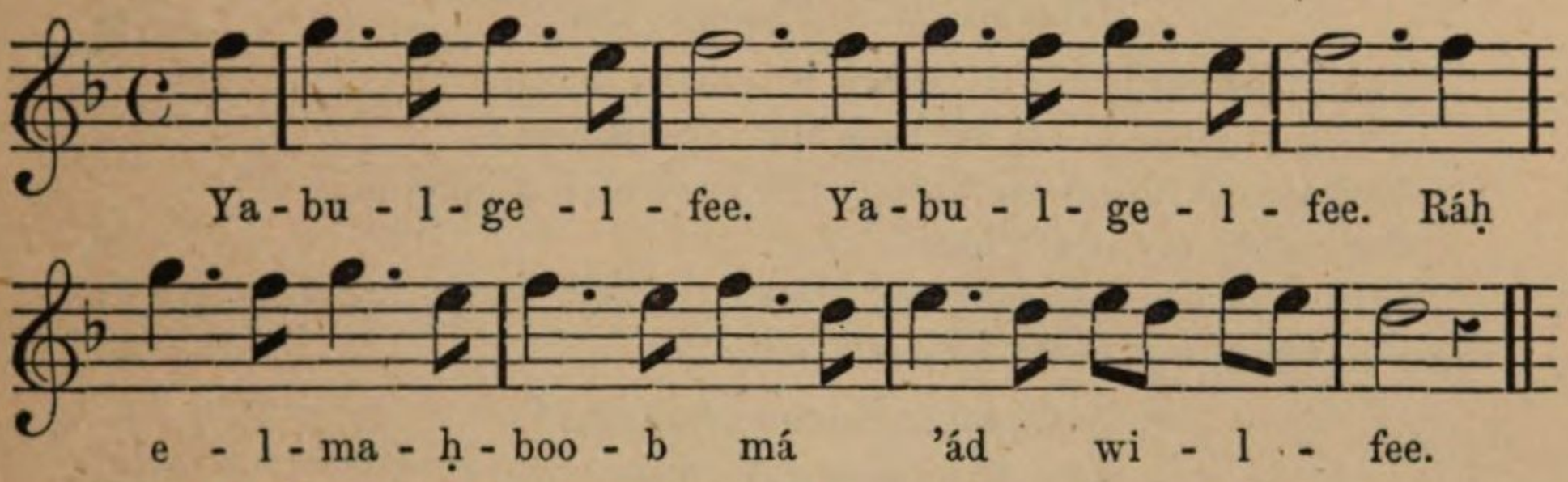
[8] The furniture consists of carpets, &c., spread upon the floor.

[9] "Telee" is a corruption of the Turkish word "tel," and is applied in Egypt to flattened gold cr silver wire, used in embroidery.

"Yá miláḥ kháfoo min Allah
Wa-rḥamu-l-'áshiḳ li-llah.
Ḥobbukum mektoob min Allah:
Ḳaddaru [1]-l-Mowlà 'aleiya."

O ye beauties! fear God,
And have mercy on the lover for the sake of God.
The love of you is ordained by God:
The Lord hath decreed it against me.

No. 2.



"Ya-bu-l-gelfee. Ya-bu-l-gelfee.
Ráḥ el-maḥboob: má 'ád wilfee." [2]

O thou in the long-sleeved yelek! O thou in the long-sleeved yelek!
The beloved is gone: my companion has not returned.

"Ráḥ el-mirsál wa-lem gáshĕ: [3]
Wa-'eyn el-ḥobb bi-teráshee. [4]
Ya-bu-l-gálif. Ya-bu-l-gelfee.
Yá reyt'nè ma-nshebeknáshĕ.
Ya-bu-l-gelfee, &c."

The messenger went, and has not returned:
And the eye of love is glancing.
O thou with the side-lock! [5] O thou in the long-sleeved yelek!
Would that we had not been ensnared!
O thou in the long-sleeved yelek! &c.

"Wa-ley yá 'eyn shebekteenè
Wa-bi-l-alḥáẓ garaḥteenè.
Ya-bu-l-gálif. Ya-bu-l-gelfee.
Bi-lláhi riḳḳ wa-shfeenè.
Ya-bu-l-gelfee, &c."

---

[1] For "ḳaddaruh;" or rather, "ḳaddarahu."
[2] Vulg. for "ilfee."
[3] "Lem gáshĕ" is for "lem yegi."
[4] For "turáshee."
[5] The lock of hair which hangs over the temple, commonly called "maḳṣooṣ."

And why, O eye! hast thou ensnared us?
And with glances wounded us?
O thou with the side-lock! O thou in the long-sleeved yelek!
By Allah! have compassion, and heal us.
O thou in the long-sleeved yelek! &c.

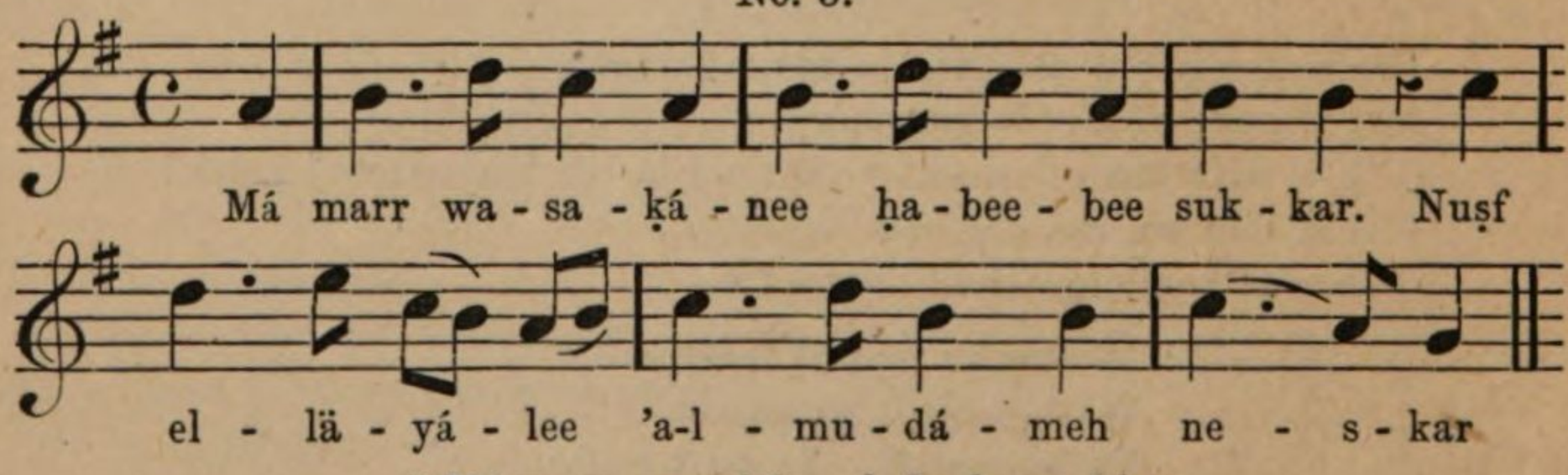
"Asḳamtenee yá ḥabeebee:
Wa-má ḳaṣdee illà ṭibbak.
'Asák yá bedrĕ terḥamnee:
Fa-innà ḳalbee yeḥebbak.
Ya-bu-l-wardee. Ya-bu-l-wardee.
Ḥabeebŏ ḳalbee khaleek 'andee."

Thou hast made me ill, O my beloved!
And my desire is for nothing but thy medicine.
Perhaps, O full moon! thou wilt have mercy upon me:
For verily my heart loveth thee.
O thou in the rose-coloured dress! O thou in the rose-coloured dress!
Beloved of my heart! remain with me.

"De-l-ḥobbĕ gánee yet'máyal:[1]
Wa-sukrĕ ḥálee gufoonuh.
Meddeyt eedee[2] akhud el-kás:
Sekirt anà min 'oyoonuh.
Ya-bu-l-wardee, &c."

The beloved came to me with a vacillating gait;
And her eyelids were the cause of my intoxication.
I extended my hand to take the cup;
And was intoxicated by her eyes.
O thou in the rose-coloured dress! &c.

No. 3.



"Má marr wa-saḳánee ḥabeebee sukkar.
Nuṣf el-läyálee 'a-l-mudámeh[3] neskar.
Nedren 'aleiya wa-n[4] atà maḥboobee
La-ạmal[5] 'amáyil[6] má 'amilhásh 'Antar."

---

[1] For "yetamáyal." [2] For "yedee." [3] For "'ala-l-mudámeh."
[4] For "wa-in." [5] For "la-aạmal." [6] For "'amáïl."

My love passed not, but gave me sherbet of sugar to drink.
For half the nights we will intoxicate ourselves with wine.
I vow that, if my beloved come,
I will do deeds that 'Antar did not.

"Yá bintĕ melesik dáb wa-bent[1] eedeykee[2]
Wa-kháf[3] 'aleykee min säwád 'eyneykee.
Ḳaṣdee anà askar wa-boos[4] khaddeykee
Wa-ạmal[5] 'amáyil má 'amilhásh 'Antar."

O damsel! thy silk shirt is worn out, and thine arms have become visible
And I fear for thee, on account of the blackness of thine eyes.
I desire to intoxicate myself, and kiss thy cheeks,
And do deeds that 'Antar did not.

"Fáïteh 'aleiya máliya-l-argeeleh:
Wa-meiyet[6] el-má-wardĕ fi-l-argeeleh.
Atà-bi-l-buneiyeh 'ámiláhà ḥeeleh.
Metà teḳul-lee ta'ál yá gedạ-neskar."

She is passing by me, and filling the argeeleh;[7]
And there is rose-water in the argeeleh.
It seems to me the little lass is framing to herself some artifice.
When will she say to me, "O youth! come, and let us intoxicate ourselves?"

"Ṭool el-läyálee lem yenḳaṭạ'[8] nooḥee[9]
'Alà ghazál mufrad wa-khad[10] rooḥee.
Nedren 'aleiya wa-n atà maḥboobee
La-ạmal 'amáyil má 'amilhásh 'Antar."

Every night long my moaning ceaseth not
For a solitary gazelle that hath taken away my soul.
I vow that, if my beloved come,
I will do deeds that 'Antar did not.

"Yá demạ 'eynee 'a-l-khudeyd[11] men hallak:
Ḳal-lee bi-zeedak[12] shóḳ 'alà bo'ádi[13] khillak.
Irḥam muteiyam yá gemeel mashghul-bak.
Taạmà 'oyoon ellee[14] má yeḥebbak ya-smar."[15]

---

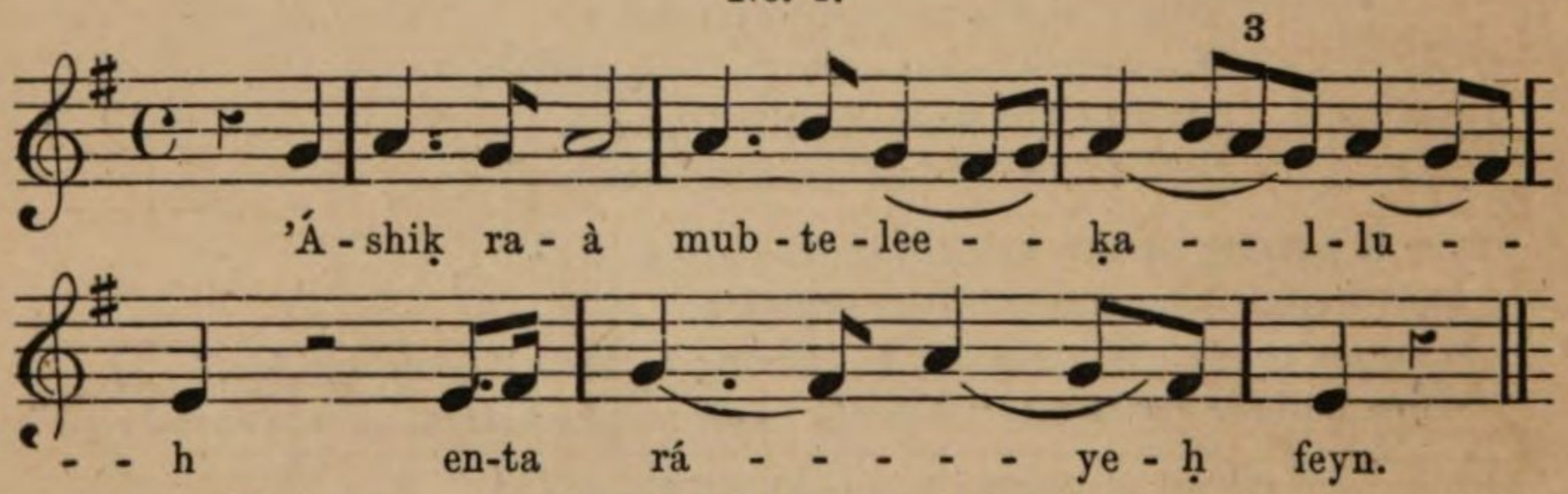
[1] "Bent" is a vulgar contraction of "bánet."
[2] Dual of "eed," vulg. for "yed;" meaning "arm" as well as "hand."
[3] For "wa-akháf." [4] For "wa-aboos." [5] For "wa-aạmal."
[6] A vulgar diminutive of "má," water.
[7] More commonly called "nárgeeleh:" the Persian pipe.
[8] For "yenḳaṭè." [9] For "nóḥee." [10] For "wa-akhad."
[11] For "'ala-l-khudeyd." [12] For "bi-yezeedak." [13] For "be'ádí."
[14] For "ellezee." [15] For "yá asmar."

O tear of my eye! who drew thee forth over the cheek?
It saith, "Thy desire increaseth on account of thy true-love's absence."
Have mercy upon one enslaved, O beautiful! and intent upon thee:
Blinded be the eyes of him who loves thee not, O dark-complexioned!

"Asmar wa-ḥáwi-l-wardeteyni-l-beeḍi.
Ḥobbee takhallaḳ fee läyáli-l-'eedi.
Nedren 'aleiya wa-n atánee seedee
La-ạmal 'amáyil má 'amilhásh 'Antar."

Dark-complexioned, and with two white roses![1]
My love hath perfumed herself on the nights of the festival.
I vow that, if my mistress come to me,
I will do deeds that 'Antar did not.

No. 4.



"'Áshiḳ ra-à mubtelee: ḳal-luh enta ráyeḥ[2] feyn.
Waḳaf ḳarà ḳiṣṣatuh: bekyum[3] säwa-l-itneyn.
Ráḥom le-ḳáḍi-l-häwa-l-itneyn säwà yeshkum.
Bekyu-t-teláteh wa-ḳáloo ḥobbenà ráḥ feyn.
El-leyl. El-leyl. Yá ḥelw el-ayádee: ḥáwi-l-khókh en-nádee.
Entum min eyn wa-ḥnà min eyn lemmà shebektoonĕ."

A lover saw another afflicted [in like manner]: he said to him, "Whither art thou going?"
He stopped and told his story: they both wept together.
They went to the ḳáḍee of love, both together to complain.
The three wept, and said, "Whither is our love gone?"
The night! The night! O thou with sweet hands! holding[4] the dewy peach!
Whence were ye, and whence were we, when ye ensnared us?

"'Áshiḳ yeḳul li-l-ḥamám hát lee genáḥak yóm.
Ḳál el-ḥamám amrak báṭil: ḳultu gheyr el-yóm:
Ḥattà aṭeer fi-l-gó wa-nẓur weg-h el-maḥboob:
Ákhud widád 'ám wa-rga' yá ḥamám fee yóm.
El-leyl. El-leyl, &c."

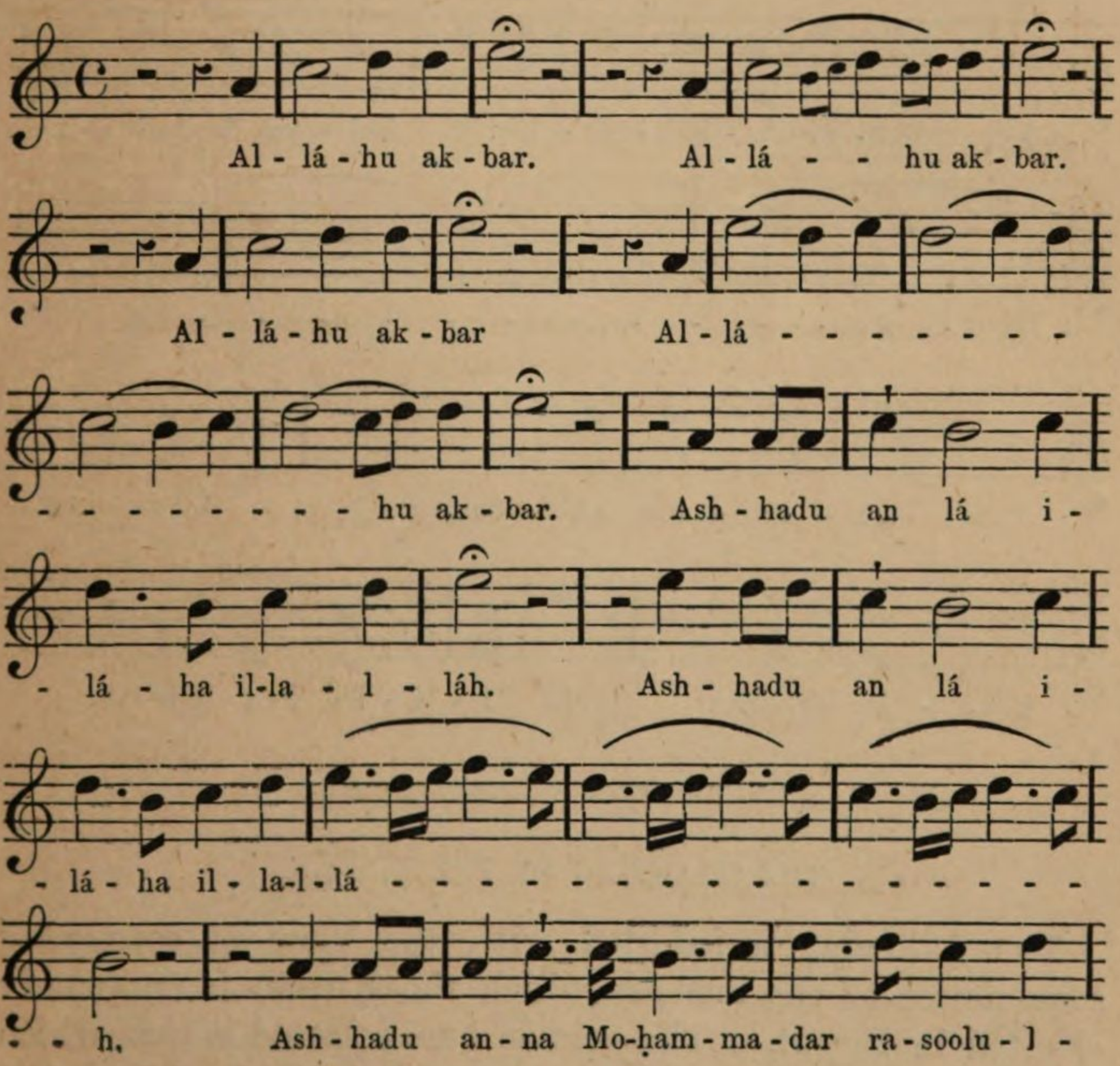
---

[1] The dark-complexioned girl has two *white* roses on her cheeks, instead of red.
[2] For "rá-ëḥ." [3] For "bekow." [4] Or, thou who hast.

A lover says to the dove, "Lend me your wings for a day."
The dove replied, "Thy affair is vain:" I said, "Some other day:
That I may soar through the sky, and see the face of the beloved:
I shall obtain love enough for a year, and will return, O dove, in a day."
The night! The night! &c.

THE CALL TO PRAYER.

The call to prayer, repeated from the mád'nehs (or menarets) of the mosques, I have already mentioned.[1] I have often heard this call, in Cairo, chanted in the following manner; and in a style more or less similar, it is chanted by most of the muëddins of this city.


Al - lá - hu ak - bar. Al - lá - - hu ak - bar.
Al - lá - hu ak - bar Al - lá - - - - - - - -
- - - - - - - - - hu ak - bar. Ash - hadu an lá i -
- lá - ha il-la - l - láh. Ash - hadu an lá i -
- lá - ha il - la-l - lá - - - - - - - - - - - - - - - -
- - h, Ash - hadu an - na Mo-ḥam - ma - dar ra - soolu - l -

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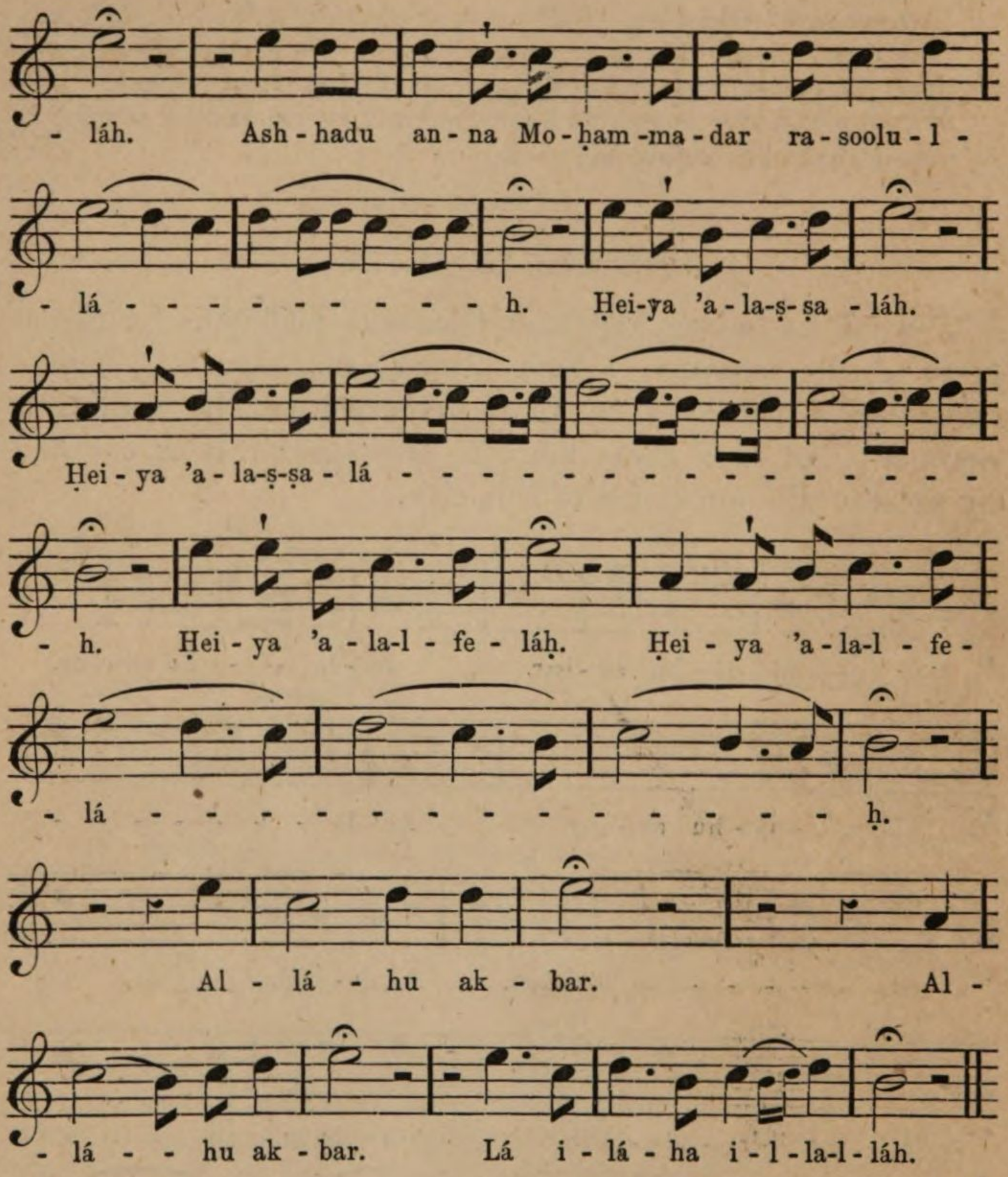
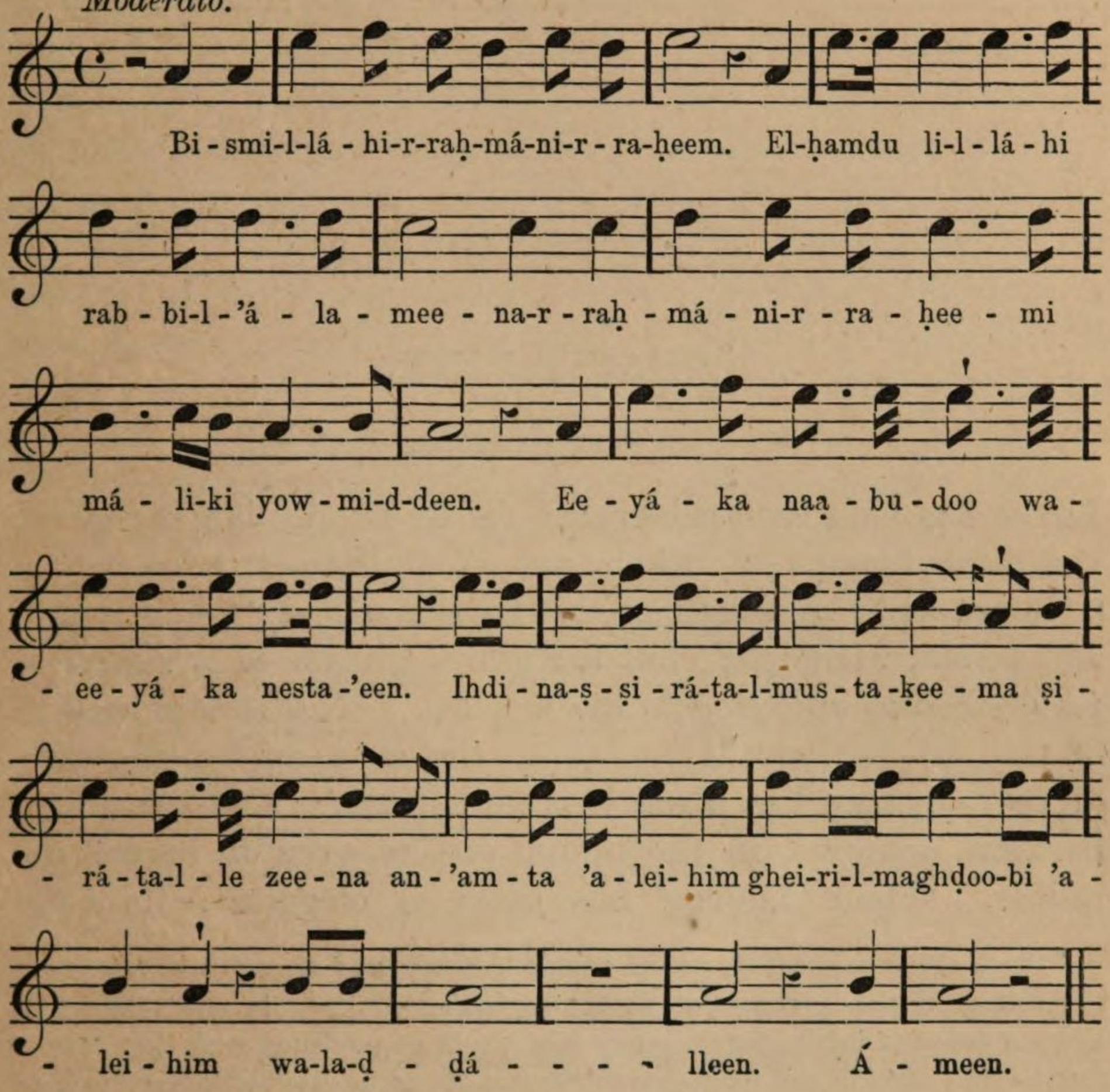
[1] In the chapter on religion and laws.


- láh. Ash - hadu an - na Mo - ḥam - ma - dar ra - soolu - l -
- lá - - - - - - - - - - h. Ḥei - ya 'a - la - ṣ - ṣa - láh.
Ḥei - ya 'a - la - ṣ - ṣa - lá - - - - - - - - - - - - - - - -
- h. Ḥei - ya 'a - la - l - fe - láḥ. Ḥei - ya 'a - la - l - fe -
- lá - - - - - - - - - - - - - - - ḥ.
Al - lá - hu ak - bar. Al -
- lá - - hu ak - bar. Lá i - lá - ha i - l - la - l - láh.

THE CHANTING OF THE ḲUR-ÁN.

The following is inserted with the view of conveying some notion of the mode in which the Ḳur-án is commonly chanted in Egypt. The portion here selected is that which is most frequently repeated, namely, the "Fát'ḥah," or first chapter.

Moderato.


Bi - smi-l-lá - hi-r-raḥ-má-ni-r - ra-ḥeem. El-ḥamdu li-l - lá - hi
rab - bi-l - 'á - la - mee - na-r - raḥ - má - ni-r - ra - ḥee - mi
má - li-ki yow - mi-d-deen. Ee - yá - ka naą - bu - doo wa -
- ee - yá - ka nesta -'een. Ihdi - na-ṣ - ṣi - rá-ṭa-l-mus - ta -ḳee - ma ṣi -
- rá - ṭa-l - le zee - na an - 'am - ta 'a - lei- him ghei-ri-l-maghḍoo-bi 'a -
- lei - him wa-la-ḍ - ḍá - - - - lleen. Á - meen.

CHAPTER XIX.

PUBLIC DANCERS.

EGYPT has long been celebrated for its public dancing-girls; the most famous of whom are of a distinct tribe, called "Ghawázee."[1] A female of this tribe is called "Gházeeyeh;" and a man, "Gházee;" but the plural Ghawázee is generally understood as applying to the females. The misapplication of the appellation "'Ál'mehs" to the common dancing-girls of this country has already been noticed. The Ghawázee perform, unveiled, in the public streets, even to amuse the rabble. Their dancing has little of elegance; its chief

[1] Since this was written, public female dancing and prostitution have been prohibited by the government, in the beginning of June, in the year 1834. Women detected infringing this new law are to be punished with fifty stripes for the first offence, and for repeated offences are to be also condemned to hard labour for one or more years: men are obnoxious to the discipline of the bastinado when parties in such offences. But there is a simple plan for evading punishment in cases of this kind, which, it is said, will be adopted by many persons. A man may marry a venal female, legally, and divorce her the next day. He has only to say two or three words, and pay a small sum of money, which he calls her dowry. He says, "Will you marry me?" She answers, "Yes." "For how much?" he asks. She names the sum; and he gives it: she is then his lawful wife. The next day, he tells her that she is divorced from him. He need be under little apprehension of her demanding the expenses of her maintenance during the period of her 'eddeh, before the expiration of which she cannot legally marry another man; for the marriage which has just been contracted and dissolved is only designed as a means of avoiding punishment in case of her being detected with the man; and otherwise is kept secret; and the sum which she can demand for her maintenance during the above-mentioned period is very paltry in comparison with that which she may obtain by taking a new husband every two or three days.

peculiarity being a very rapid vibrating motion of the hips, from side to side. They commence with a degree of decorum; but soon, by more animated looks, by a more rapid collision of their castanets of brass, and by increased energy in every motion, they exhibit a spectacle exactly agreeing with the descriptions which Martial[1] and Juvenal[2] have given of the performances of the female dancers of Gaḍes. The dress in which they generally thus exhibit in public is similar to that which is worn by women of the middle classes in Egypt in private; that is, in the ḥareem; consisting of a yelek, or an 'anteree, and the shintiyán, &c., of handsome materials. They also wear various ornaments: their eyes are bordered with the koḥl (or black collyrium); and the tips of their fingers, the palms of their hands, and their toes and other parts of their feet, are usually stained with the red dye of the ḥennà, according to the general custom of the middle and higher classes of Egyptian women. In general, they are accompanied by musicians (mostly of the same tribe), whose instruments are the kemengeh or the rabáb with the ṭár; or the darábukkeh with the zummárah or the zemr: the ṭár is usually in the hands of an old woman.

The Ghawázee often perform in the court of a house, or in the street, before the door, on certain occasions of festivity in the ḥareem; as, for instance, on the occasion of a marriage, or the birth of a child. They are never admitted into a respectable ḥareem, but are not unfrequently hired to entertain a party of men in the house of some rake. In this case, as might be expected, their performances are yet more lascivious than those which I have already mentioned. Some of them, when they exhibit before a private party of men, wear nothing but the shintiyán (or trousers) and a tób (or very full, long, wide-sleeved shirt or gown) of semi-transparent, coloured gauze, open nearly half-way down the front. To extinguish the least spark of modesty which they may yet sometimes affect to retain, they are plentifully

[1] Lib. v. Epigr. 79. [2] Sat. xi. v. 162.

supplied with brandy or some other intoxicating liquor. The scenes which ensue cannot be described.

I need scarcely add that these women are the most abandoned of the courtesans of Egypt. Many of them are extremely handsome; and most of them are richly dressed.

Dancing-Girls (Ghawázee, or Gházeeyehs).

Upon the whole, I think they are the finest women in Egypt. Many of them have slightly aquiline noses; but in most respects they resemble the rest of the females of this country. Women, as well as men, take delight in witnessing their performances; but many persons among the higher classes, and the more religious, disapprove of them.

The Ghawázee being distinguished, in general, by a cast of countenance differing, though slightly, from the rest of the Egyptians, we can hardly doubt that they are, as themselves assert, a distinct race. Their origin, however, is involved in much uncertainty. They call themselves "Barámikeh,"[1] or "Barmekees;" and boast that they are descended from the famous family of that name who were the objects of the favour, and afterwards of the capricious tyranny, of Hárʻoon Er-Rasheed, and of whom we read in several of the tales of "The Thousand and One Nights:" but, as a friend of mine lately observed to me, they probably have no more right to call themselves "Barámikeh" than because they resemble that family in liberality, though it is liberality of a different kind. In many of the tombs of the ancient Egyptians we find representations of females dancing at private entertainments, to the sounds of various instruments, in a manner similar to the modern Ghawázee, but even more licentious; one or more of these performers being generally depicted in a state of perfect nudity, though in the presence of men and women of high stations. This mode of dancing we find, from the monuments here alluded to, most of which bear the names of kings, which prove their age, to have been common in Egypt in very remote times; even before the Exodus of the Israelites. It is probable, therefore that it has continued without interruption; and perhaps the modern Ghawázee are descended from the class of female dancers who amused the Egyptians in the times of the early Pharaohs. From the similarity of the Spanish fandango to the dances of the Ghawázee, we might infer that it was introduced into Spain by the Arab conquerors of that country, were we not informed that the Gaditanæ, or females of Gades (now called Cadiz), were famous for such performances in the times of the early Roman Emperors However, though it hence appears that the licentious mode of dancing here described has so long been practised in Spain, it is not improbable that it was

[1] Commonly pronounced "Barám'keh."

originally introduced into Gades from the East, perhaps by the Phœnicians.[1]

The Ghawázee mostly keep themselves distinct from other classes, abstaining from marriages with any but persons of their own tribe; but sometimes a Gházeeyeh makes a vow of repentance, and marries a respectable Arab; who is not generally considered as disgraced by such a connection. All of them are brought up for the venal profession; but not all as dancers; and most of them marry; though they never do this until they have commenced their career of venality. The husband is subject to the wife: he performs for her the offices of a servant and procurer; and generally, if she be a dancer, he is also her musician: but a few of the men earn their subsistence as blacksmiths or tinkers. Most of the Gházeeyehs welcome the lowest peasant, if he can pay even a very trifling sum. Though some of them are possessed of considerable wealth, costly ornaments, &c., many of their customs are similar to those of the people whom we call "gipsies," and who are supposed, by some, to be of Egyptian origin. It is remarkable that some of the gipsies in Egypt pretend to be descended from a branch of the same family to whom the Ghawázee refer their origin; but their claim is still less to be regarded than that of the latter, because they do not unanimously agree on this point. I shall have occasion to speak of them more particularly in the next chapter. The ordinary language of the Ghawázee is the same as that of the rest of the Egyptians; but they sometimes make use of a number of words peculiar to themselves, in order to render their speech unintelligible to strangers. They are professedly, of the Muslim faith; and often some of them accompany the Egyptian caravan of pilgrims to Mekkeh. There are many of them in almost every large town in Egypt, inhabiting a distinct portion of the quarter allotted to public women in general. Their

[1] From the effect which it produced, it is probable that the dance performed by the daughter of Herodias was of the kind here described. See St. Matthew, xiv. 6, 7, or St. Mark, vi. 22, 23.

ordinary habitations are low huts, or temporary sheds, or tents; for they often move from one town to another: but some of them settle themselves in large houses; and many possess black female slaves (by whose prostitution they increase their property), and camels, asses, cows, &c., in which they trade. They attend the camps, and all the great religious and other festivals, of which they are, to many persons, the chief attractions. Numerous tents of Gházeeyehs are seen on these occasions. Some of these women add to their other allurements the art of singing, and equal the ordinary 'Awálim. Those of the lower class dress in the same manner as other low prostitutes. Some of them wear a gauze tób, over another shirt with the shintiyán, and a crape or muslin ṭarḥah; and in general they deck themselves with a profusion of ornaments, as necklaces, bracelets, anklets, a row of gold coins over the forehead, and sometimes a nose-ring. All of them adorn themselves with the koḥl and ḥennà. There are some other dancing-girls and courtesans who call themselves Ghawázee, but who do not really belong to that tribe.[1]

[1] The courtesans of other classes have at most times abounded in every town of Egypt; but in and about the metropolis, these and the others before mentioned have generally been particularly numerous; some quarters being inhabited almost exclusively by them. These women, when their profession was allowed by the government, frequently conducted themselves with the most audacious effrontery. Their dress was such as I have described as being worn by the Ghawázee, or differed from that of respectable women in being a little more gay, and less disguising. Some women of the venal class in Cairo not only wore the burḳo' (or face-veil), but dressed in every respect, like modest women; from whom they could not be distinguished, except by those to whom they chose to discover themselves. Such women are found in almost every quarter of the metropolis. Many of them were divorced women, or widows; and many were the wives of men whom business obliged to be often abroad. All the known prostitutes in Egypt paid a kind of income-tax ("firdeh"). The tax paid by those of the metropolis lately amounted to eight hundred purses (equivalent to four thousand pounds sterling), which is not less than one-tenth of the firdeh of all the inhabitants. This will convey some idea of their number in comparison with that of the persons who practised honest means of obtaining their livelihood.

Many of the people of Cairo, affecting, or persuading themselves, to consider that there is nothing improper in the dancing of the Ghawázee but the fact of its being performed by females, who ought not thus to expose themselves, employ men to dance in the same manner: but the number of these male performers, who are mostly young men, and who are called "Khäwals,"[1] is very small. They are Muslims, and natives of Egypt. As they personate women, their dances are exactly of the same description as those of the Ghawázee; and are, in like manner, accompanied by the sounds of castanets: but, as if to prevent their being thought to be really females, their dress is suited to their unnatural profession; being partly male and partly female: it chiefly consists of a tight vest, a girdle, and a kind of petticoat. Their general appearance, however, is a more feminine than masculine: they suffer the hair of the head to grow long, and generally braid it, in the manner of the women; the hair on the face, when it begins to grow, they pluck out; and they imitate the women also in applying kohl and ḥennà to their eyes and hands. In the streets, when not engaged in dancing, they often even veil their faces; not from shame, but merely to affect the manners of women. They are often employed, in preference to the Ghawázee, to dance before a house, or in its court, on the occasion of a marriage-fête, or the birth of a child, or a circumcision; and frequently perform at public festivals.

There is, in Cairo, another class of male dancers, young men and boys, whose performances, dress, and general appearance are almost exactly similar to those of the Khäwals; but who are distinguished by a different appellation, which is "Gink;" a term that is Turkish, and has a vulgar signification which aptly expresses their character. They are generally Jews, Armenians, Greeks, and Turks.

[1] The term "Ghäïsh" (plural, "Gheeyásh,") is also applied to a person of this class.

CHAPTER XX.

SERPENT-CHARMERS, AND PERFORMERS OF LEGERDEMAIN TRICKS, &c.

MANY modern writers upon Egypt have given surprising accounts of a class of men in this country, supposed, like the ancient "Psylli" of Cyrenaïca, to possess a secret art, to which allusion is made in the Bible,[1] enabling them to secure themselves from the poison of serpents. I have met with many persons among the more intelligent of the Egyptians who condemn these modern Psylli as impostors, but none who has been able to offer a satisfactory explanation of the most common and most interesting of their performances, which I am about to describe.

Many Rifá'ee and Saadee darweeshes obtain their livelihood, as I have mentioned on a former occasion, by going about to charm away serpents from houses. A few other persons also profess the same art, but are not so famous. The former travel over every part of Egypt, and find abundant employment; but their gains are barely sufficient to procure them a scanty subsistence. The charmer professes to discover, without ocular perception (but perhaps he does so by a peculiar smell), whether there be any serpents in a house; and if there be, to attract them to him; as the fowler, by the fascination of his voice, allures the bird into his net. As the serpent seeks the darkest place in which to hide himself, the charmer has, in most cases, to exercise his skill in an obscure chamber, where he might easily take a serpent

[1] See Psalm lviii. 4, 5; Eccles. x. 11; and Jerem. viii. 17.

from his bosom, bring it to the people without the door, and affirm that he had found it in the apartment; for no one would venture to enter with him after having been assured of the presence of one of these reptiles within: but he is often required to perform in the full light of day, surrounded by spectators; and incredulous persons have searched him beforehand, and even stripped him naked; yet his success has been complete. He assumes an air of mystery, strikes the walls with a short palm-stick, whistles, makes a cluckling noise with his tongue, and spits upon the ground; and generally says, "I adjure you by God, if ye be above, or if ye be below, that ye come forth: I adjure you by the Most Great Name, if ye be obedient, come forth; and if ye be disobedient, die! die! die!"—The serpent is generally dislodged by his stick, from a fissure in the wall, or drops from the ceiling of the room. I have often heard it asserted that the serpent-charmer, before he enters a house in which he is to try his skill, always employs a servant of that house to introduce one or more serpents; but I have known instances in which this could not be the case; and am inclined to believe that the darweeshes above mentioned are generally acquainted with some real physical means of discovering the presence of serpents without seeing them, and of attracting them from their lurking-places. It is, however, a fact well ascertained, that the most expert of them do not venture to carry serpents of a venomous nature about their persons until they have extracted the poisonous teeth. Many of them carry scorpions, also, within the cap, and next the shaven head; but doubtless first deprive them of the power to injure; perhaps by merely blunting the sting. Their famous feats of eating live and venomous serpents, which are regarded as religious acts, I have before had occasion to mention, and purpose to describe particularly in another chapter.[1]

[1] In the account of the Moolid en-Nebee, in the first of the chapters on periodical public festivals, &c.

Performers of sleight-of-hand tricks, who are called "Ḥöwáh" (in the singular, "Ḥáwee"[1]), are numerous in Cairo. They generally perform in public places; collecting a ring of spectators around them, from some of whom they receive small voluntary contributions during and after their performances. They are most frequently seen on the occasions of public festivals; but often also at other times. By indecent jests and actions they attract as much applause as they do by other means. The "Ḥáwee" performs a great variety of tricks; the most usual of which I shall here mention. He generally has two boys to assist him. From a large leathern bag he takes out four or five snakes, of a largish size. One of these he places on the ground, and causes to erect its head and part of its body: another he puts round the head of one of the boys, like a turban; and two more he winds over the boy's neck. He takes these off, opens the boy's mouth, and apparently passes the bolt of a kind of padlock through his cheek, and locks it. Then, in appearance, he forces an iron spike into the boy's throat; the spike being really pushed up into a wooden handle. He also performs another trick of the same kind as this: placing the boy on the ground, he puts the edge of a knife upon his nose, and knocks the blade until half its width seems to have entered. Several indecent tricks which he performs with the boy I must abstain from describing: some of them are abominably disgusting. The tricks which he alone performs are more amusing. He draws a great quantity of various-coloured silk from his mouth, and winds it on his arm; puts cotton in his mouth, and blows out fire; takes out of his mouth a great number of round pieces of tin, like dollars; and, in appearance, blows an earthen pipe-bowl from his nose. In most of his tricks he occasionally blows through a large shell (called the Ḥáwee's zummárah), producing sounds like those of a horn. Most of his sleight-of-hand performances are nearly similar to those of exhibiters of the

[1] So called from his feats with serpents.

same class in our own and other countries. Taking a silver finger-ring from one of the bystanders, he puts it in a little box, blows his shell, and says, "'Efreet, change it!"—he then opens the box, and shews, in it, a different ring: shuts the box again; opens it, and shews the first ring: shuts it a third time; opens it, and shews a melted lump of silver, which he declares to be the ring melted, and offers to the owner: the latter insists upon having his ring in its original state: the Ḥáwee then asks for five or ten faḍḍahs to recast it; and, having obtained this, opens the box again (after having closed it, and blown his shell), and takes out of it the perfect ring. He next takes a larger covered box, puts the skull-cap of one of his boys in it, blows his shell, opens the box, and out comes a rabbit: the cap seems to be gone. He puts the rabbit in again, covers the box, uncovers it, and out run two little chickens: these he puts in again, blows his shell, uncovers the box, and shews it full of faṭeerehs (or pancakes) and kunáfeh (which resembles vermicelli): he tells his boys to eat its contents; but they refuse to do it without honey: he then takes a small jug, turns it upside-down to shew that it is empty, blows his shell, and hands round the jug full of honey. The boys, having eaten, ask for water, to wash their hands. The Ḥáwee takes the same jug, and hands it filled with water, in the same manner. He takes the box again, and asks for the cap; blows his shell, uncovers the box, and pours out from it, into the boy's lap (the lower part of his shirt held up), four or five small snakes. The boy, in apparent fright, throws them down, and demands his cap. The Ḥáwee puts the snakes back into the box, blows his shell, uncovers the box, and takes out the cap.—Another of his common tricks is to put a number of slips of white paper into a tinned copper vessel (the ṭisht of a seller of sherbet); and to take them out dyed of various colours. He pours water into the same vessel, puts in a piece of linen, and then gives to the spectators, to drink, the contents of the vessel, changed to sherbet of sugar. Sometimes he apparently cuts

in two a muslin shawl, or burns it in the middle, and then restores it whole. Often, he strips himself of all his clothes, except his drawers, and tells two persons to bind him, hands and feet, and put him in a sack. This done, he asks for a piaster; and some one tells him that he shall have it if he will put out his hand and take it. He puts out his hand free, draws it back, and is then taken out of the sack bound as at first. He is put in again, and comes out unbound, handing to the spectators a small tray, upon which are four or five little plates filled with various eatables, and, if the performance be at night, several small lighted candles placed round. The spectators eat the food.

There is another class of jugglers in Cairo called "Ḳeeyem" (in the singular, "Ḳeiyim"). In most of his performances, the Ḳeiyim has an assistant. In one, for instance, the latter places upon the ground twenty-nine small pieces of stone. He sits upon the ground, and these are arranged before him. The Ḳeiyim having gone a few yards distant from him, the assistant desires one of the spectators to place a piece of money under any one of the bits of stone: this being done, he calls back the Ḳeiyim, informs him that a piece of money has been hidden, and asks him to point out where it is; which the conjuror immediately does. The secret of this trick is very simple: the twenty-nine pieces of stone represent the letters of the Arabic alphabet; and the person who desires the Ḳeiyim to shew where the money is concealed commences his address to the latter with the letter represented by the stone which covers the coin. In the same manner, or by means of signs made by the assistant, the Ḳeiyim is enabled to tell the name of any person present, or the words of a song that has been repeated in his absence: the name or song having been whispered to his assistant.

Fortune-telling is often practised in Egypt, mostly by a tribe of Gipsies. There are several small tribes of Gipsies in this country, and they are here often called collectively "Ghagar" or "Ghajar" (in the singular, "Ghagaree" or

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"Ghajaree"), which is the appellation of one of their tribes, who profess themselves to be partly descendants of the Barámikeh, like the Ghawázee; but of a different branch. Many of their women are fortune-tellers. These women are often seen in the streets of Cairo, dressed in a similar manner to the generality of the females of the lower classes, with the tób and ṭarḥah, but always with unveiled faces; usually carrying a gazelle's skin, containing the materials for their divinations; and crying, "I perform divination! What is present I manifest! What is absent I manifest!" &c. They mostly divine by means of a number of shells, with a few pieces of coloured glass, money, &c., intermixed with them. These they throw down; and from the manner in which they chance to lie, they derive their prognostications: a larger shell than the rest represents the person whose fortune they are to discover; and the other shells, &c., represent different events, evils and blessings, which, by their proximity to, or, distance from, the former, they judge to be fated to befall the person in question early or late or never. Some of these Gipsy-women also cry, "Nedukk wa-n'ṭáhir!" ("We puncture and circumcise!").[1] Many of the Gipsies in Egypt are blacksmiths, braziers, and tinkers, or itinerant sellers of the wares which are made by others of this class, and particularly of trumpery trinkets of brass, &c.

Some Gipsies also follow the occupation of a "Bahluwán." This appellation is properly given to a performer of gymnastic exercises, a famous swordsman, or a champion;

[1] They tattoo, or make those blue marks upon the skin which I have described in the first chapter of this work; and perform the operation alluded to in a note inserted in vol. i. page 73. The late Captain Newbold, in a curious account of the Gipsies of Egypt and other Eastern countries, in the Journal of the Royal Asiatic Society, vol. xiv. 285—312, says that the fortune-tellers of Egypt according to their own statements, are not, as I was informed, of the tribe of the Ghagar, but of a superior tribe whose name he writes "Helebi," and from whom the Ghagar are a distinct tribe, though the former sometimes marry Ghagar women.

and such descriptions of persons formerly exhibited their feats of strength and dexterity, under this name, in Cairo; but the performances of the modern Bahluwán are almost confined to rope-dancing; and all the persons who practise this art are of the tribe called "Ghagar" or "Ghajar." Sometimes the rope is tied to the mád'neh of a mosque, at a considerable height from the ground, and extends to the length of several hundred feet, being supported at many points by poles fixed in the ground. The dancer always uses a long balancing-pole. Sometimes he dances or walks on the rope with clogs on his feet, or with a piece of soap tied under each foot, or with a child suspended to each of his ankles by a rope, or with a boy tied to each end of the balancing-pole; and he sits upon a round tray placed on the rope. I have only seen three of these bahluwáns; and their performances were not of the more difficult kinds above described, and less clever than those of the commonest rope-dancers in England. Women, girls, and boys, often follow this occupation. The men and boys also perform other feats than those of rope-dancing; such as tumbling, leaping through a hoop, &c.

The "Ḳureydátee" (whose appellation is derived from "ḳird," an ape, or a monkey,) amuses the lower orders in Cairo by sundry performances of an ape or a monkey, an ass, a dog, and a kid. He and the ape (which is generally of the cynocephalus kind) fight each other with sticks. He dresses the ape fantastically, usually as a bride, or a veiled woman; puts it on the ass; and parades it round within the ring of spectators; himself going before and beating a tambourine. The ape is also made to dance and perform various antics. The ass is told to choose the handsomest girl in the ring, and does so; putting his nose towards her face, and greatly amusing her and all the spectators. The dog is ordered to imitate the motions of a thief, and accordingly crawls along on its belly. The best performance is that of the kid: it is made to stand upon a little piece of

wood, nearly in the shape of a dice-box, about a span long, and an inch and a half wide at the top and bottom, so that all its four feet are placed close together: this piece of wood, with the kid thus standing upon it, is then lifted up, and a similar piece placed under it; and, in the same manner, a third piece, a fourth, and a fifth, are added.

The Egyptians are often amused by players of low and ridiculous farces, who are called "Moḥabbaẓeen." These frequently perform at the festivals prior to weddings and circumcisions, at the houses of the great; and sometimes attract rings of auditors and spectators in the public places in Cairo. Their performances are scarcely worthy of description: it is chiefly by vulgar jests, and indecent actions, that they amuse, and obtain applause. The actors are only men and boys; the part of a woman being always performed by a man or a boy in female attire. As a specimen of their plays, I shall give a short account of one which was acted before the Báshà, a short time ago, at a festival celebrated in honour of the circumcision of one of his sons; on which occasion, as usual, several sons of grandees were also circumcised. The *dramatis personæ* were a Náẓir (or governor of a district), a Sheykh Beled (or chief of a village), a servant of the latter, a Copt clerk, a Felláḥ indebted to the government, his wife, and five other persons, of whom two made their appearance first in the character of drummers, one as a hautboy-player, and the two others as dancers. After a little drumming and piping and dancing by these five, the Náẓir and the rest of the performers enter the ring. The Náẓir asks, "How much does 'Awaḍ[1] the son of Regeb owe?" The musicians and dancers, who now act as simple felláḥeen, answer, "Desire the Christian to look in the register." The Christian clerk has a large dawáyeh (or ink-horn) in his girdle, and is dressed as a Copt, with a black turban. The Sheykh el-Beled asks him, "How much is written against 'Awaḍ the son of Regeb?" The clerk answers, "A thousand

[1] Thus vulgarly pronounced, for "'Ewaḍ."

piasters." "How much," says the Sheykh, "has he paid?" He is answered, "Five piasters." "Man," says he, addressing the felláḥ, "why don't you bring the money?" The felláḥ answers, "I have not any." "You have not any?" exclaims the Sheykh: "Throw him down." An inflated piece of an intestine, resembling a large kurbág, is brought; and with this the felláḥ is beaten. He roars out to the Názir, "By the honour of thy horse's tail, O Bey! By the honour of thy wife's trowsers, O Bey! By the honour of thy wife's head-band, O Bey!" After twenty such absurd appeals, his beating is finished, and he is taken away, and imprisoned. Presently his wife comes to him, and asks him, "How art thou?" He answers, "Do me a kindness, my wife: take a little kishk[1] and some eggs and some sha'eereeyeh,[2] and go with them to the house of the Christian clerk, and appeal to his generosity to get me set at liberty." She takes these, in three baskets, to the Christian's house, and asks the people there, "Where is the M'allim Ḥannà, the clerk?" They answer, "There he sits." She says to him, "O M'allim Ḥannà, do me the favour to receive these, and obtain the liberation of my husband." "Who is thy husband?" he asks. She answers, "The felláḥ who owes a thousand piasters." "Bring," says he, "twenty or thirty piasters to bribe the Sheykh el-Beled." She goes away, and soon returns, with the money in her hand, and gives it to the Sheykh el-Beled. "What is this?" says the Sheykh. She answers, "Take it as a bribe, and liberate my husband." He says, "Very well: go to the Názir." She retires for a while, blackens the edges of her eyelids with koḥl, applies fresh red dye of the ḥennà to her hands and feet, and repairs to the Názir. "Good evening, my master," she says to him. "What dost thou want?" he asks. She answers, "I am the wife of 'Awaḍ, who owes a thousand piasters." "But what dost

[1] A description of this will be found in a subsequent chapter. See the Index.

[2] A kind of paste, resembling vermicelli

thou want?" he asks again. She says, "My husband is imprisoned; and I appeal to thy generosity to liberate him:" and as she urges this request, she smiles, and shews him that she does not ask this favour without being willing to grant him a recompense. He obtains this, takes the husband's part, and liberates him.—This farce was played before the Báshà with the view of opening his eyes to the conduct of those persons to whom was committed the office of collecting the taxes.

The puppet-show of "Ḳarà Gyooz" has been introduced into Egypt by Turks, in whose language the puppets are made to speak.[1] Their performances, which are, in general, extremely indecent, occasionally amuse the Turks residing in Cairo; but, of course, are not very attractive to those who do not understand the Turkish language. They are conducted in the manner of the "Chinese shadows," and therefore only exhibited at night.

[1] This exhibition is called in Arabic "khayál eḍ-ḍill," or, more correctly, "—eḍh-ḍhill."

CHAPTER XXI.

PUBLIC RECITATIONS OF ROMANCES.

THE Egyptians are not destitute of better diversions than those described in the preceding chapter: reciters of romances frequent the principal ḳahwehs (or coffee-shops) of Cairo and other towns, particularly on the evenings of religious festivals, and afford attractive and rational entertainments. The reciter generally seats himself upon a small stool on the maṣṭabah, or raised seat, which is built against the front of the coffee-shop:[1] some of his auditors occupy the rest of that seat, others arrange themselves upon the maṣṭabahs of the houses on the opposite side of the narrow street, and the rest sit upon stools or benches made of palm-sticks; most of them with the pipe in hand; some sipping their coffee; and all highly amused, not only with the story, but also with the lively and dramatic manner of the narrator. The reciter receives a trifling sum of money from the keeper of the coffee-shop, for attracting customers: his hearers are not obliged to contribute anything for his remuneration: many of them give nothing; and few give more than five or ten faḍḍahs.[2]

The most numerous class of reciters is that of the persons called "Sho'arà" (in the singular "Shá'er," which properly signifies a *poet*). They are also called "Aboo-Zeydeeyeh,"

[1] See the engraving which accompanies this chapter.

[2] The reciter is generally heard to greater advantage in public than when he is hired to entertain a private party; as, in the former case, his profits are usually proportioned to the talent which he displays.

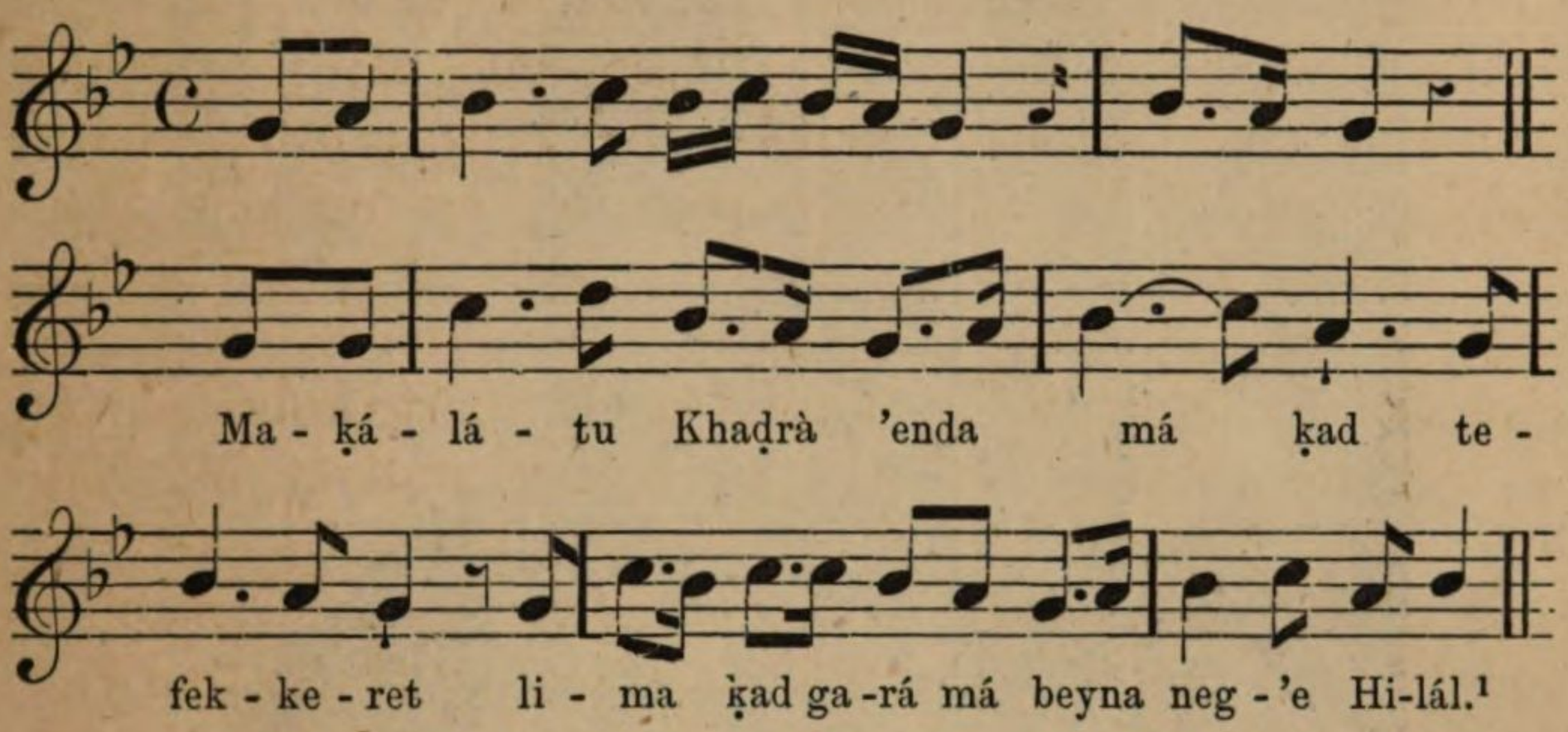
or "Aboo-Zeydees," from the subject of their recitations, which is a romance entitled "the Life of Aboo-Zeyd" ("Seeret Aboo-Zeyd"[1]). The number of these Sho'arà in Cairo is about fifty; and they recite nothing but the adventures related in the romance of Aboo-Zeyd.

The romance is said to have been founded upon events which happened in the middle of the third century of the Flight; and is believed to have been written not long after that period; but it was certainly composed at a much later time, unless it have been greatly altered in transcription. It is usually found in ten or more small quarto volumes. It is half prose, and half poetry; half narrative, and half dramatic. As a literary composition, it has little merit, at least in its present state; but as illustrative of the manners and customs of the Bedawees, it is not without value and interest. The heroes and heroines of the romance, who are mostly natives of central Arabia and El-Yemen, but some of them of El-Gharb (or Northern Africa, which is called "the West" with reference to Arabia), generally pour forth their most animated sentiments, their addresses and soliloquies, in verse. The verse is not measured; though it is the opinion of some of the learned in Cairo that it was originally conformed to the prescribed measures of poetry, and that it has been altered by copyists: still, when read, as it always is, almost entirely in the popular (not the literary) manner, it is pleasing in sound, as it also often is in matter. Almost every piece of poetry begins and ends with an invocation of blessings on the Prophet.

The Shá'er always commits his subject to memory, and recites without book. The poetry he chants; and after every verse, he plays a few notes on a viol which has but a single chord, and which is called "the poet's viol," or "the Aboo-Zeydee viol," from its only being used in these recitations. It has been described in a former chapter. The reciter generally has an attendant with another instrument

[1] Vulgarly so called, for "Seeret Abee-Zeyd."

of this kind, to accompany him. Sometimes a single note serves as a prelude and interlude. To convey some idea of the style of a Shá'er's music, I insert a few notes of the commencement of a chant:—



Some of the reciters of Aboo-Zeyd are distinguished by the appellations of "Hiláleeyeh" (or "Hillálees"), "Zaghábeh," or "Zughbeeyeh" (or "Zughbees"), and "Zináteeyeh" or "Zinátees"), from their chiefly confining themselves to the narration of the exploits of heroes of the Hilálee, Zughbee, or Zinátee, tribes, celebrated in this romance.

As a specimen of the tale of Aboo-Zeyd, I shall here offer an abstract of the principal contents of the first volume which I have carefully read for this purpose.

Aboo-Zeyd, or, as he was first more generally called, Barakát, was an Arab of the tribe called Benee-Hilál, or El-Hiláleeyeh. Before his birth, his father, the Emeer Riẓḳ (who was the son of Náïl, a paternal uncle of Sarḥán, the king of the Benee-Hilál), had married ten wives, from whom, to his great grief, he had obtained but two children, both of them daughters, named Sheeḥah and 'Ateemeh, until one of his wives, the Emeereh Gellás, increased his distress by bearing him a son without arms or legs. Shortly before the

[1] These words commence a piece of poetry of which a translation will be found in this chapter.

A Shá'er, with his accompanying Violist, and part of his Audience.

birth of this son, the Emeer Rizḳ (having divorced, at different times, such of his wives as pleased him least, as he could not have more than four at one time, and having at last retained only three), married an eleventh wife, the Emeereh Khaḍrà, daughter of Ḳarḍà, the Shereef of Mekkeh. He was soon rejoiced to find that Khaḍrà shewed signs of becoming a mother; and, in the hope that the expected child would be a son, invited the Emeer Ghánim, chief of the tribe of Ez-Zaghábeh, or Ez-Zughbeeyeh, with a large company of his family and tribe, to come from their district and honour with their presence the festival which he hoped to have occasion to celebrate. These friends complied with his invitation, became his guests, and waited for the birth of the child.

Meanwhile, it happened that the Emeereh Khaḍrà, walking with the Emeereh Shemmeh, a wife of King Sarḥán, and a number of other females, saw a black bird attack and kill a numerous flock of birds of various kinds and hues, and, astonished at the sight, earnestly prayed God to give her a son like this bird, even though he should be black. Her prayer was answered: she gave birth to a black boy. The Emeer Rizḳ, though he could not believe this to be his own son, was reluctant to put away the mother, from the excessive love he bore her. He had only heard the women's description of the child: he would not see it himself, nor allow any other man to see it, until the seventh day after its birth. For six days his guests were feasted; and on the seventh, or "yóm es-subooạ," a more sumptuous banquet was prepared; after which, according to custom, the child was brought before the guests. A female slave carried it upon a silver tray, and covered over with a handkerchief. When the guests, as is usual in such cases, had given their nuḳoọt (or contributions) of gold and silver coins, one of them lifted up the handkerchief, and saw that the child was as the women had represented it. The Emeer Rizḳ, who had stood outside the tent while this ceremony was performed, in great

distress of mind, was now sharply upbraided by most of his friends for wishing to hide his supposed disgrace, and to retain an unchaste woman as his wife: he was very reluctantly compelled to put her away, that his tribe might not be held in dishonour on her account; and accordingly despatched her, with her child, under the conduct of a sheykh named Muneeạ, to return to her father's house at Mekkeh. She departed thither, accompanied also by a number of slaves, her husband's property, who determined to remain with her; being allowed to do so by the Emeer Rizḳ.

On the journey, the party pitched their tents in a valley; and here the Emeereh Khaḍrà begged her conductor to allow her to remain; for she feared to go back, in such circumstances, to her father's house. But the Emeer Faḍl Ibn-Beysem, chief of the tribe of Ez-Zaḥlán, with a company of horsemen, chanced to fall in with her party during her conversation with the sheykh Muneeạ, and, having heard her story, determined to take her under his protection: returning to his encampment, he sent his wife, the Emeereh Laạg El-Baheeyeh, to conduct her and the child thither, together with the slaves. The Emeer Faḍl adopted her child as his own; brought him up with his own two sons; and treated him with the fondness of a father. The young Barakát soon gave promise of his becoming a hero: he killed his schoolmaster, by severe beating, for attempting to chastise one of his adoptive brothers; and became the terror of all his schoolfellows. His adoptive father procured another fiḳee for a schoolmaster; but Barakát's presence frightened his schoolfellows from attending, and the fiḳee therefore instructed him at home. At the age of eleven years, he had acquired proficiency in all the sciences, human and divine, then studied in Arabia; including astrology, magic, alchymy, and a variety of other branches of knowledge.

Barakát now went, by the advice of the fiḳee, to ask a present of a horse from his adoptive father; who answered his "Good morning" by saying, "Good morning, my son,

and dearer than my son." Surprised at this expression, the youth went to his mother, and asked her if the Emeer Faḍl were not really his father. She told him that this chief was his uncle; and that his father was dead: that he had been killed by a Hilálee Arab, called Rizḳ the son of Náïl. Becoming warmed and inspired by the remembrance of her wrongs, she then more fully related her case to her son in a series of verses. Of this piece of poetry I shall venture to insert a translation, made verse for verse, and with the same neglect of measure that is found in the original, which I also imitate in carrying on the same rhyme throughout the whole piece, in accordance with the common practice of Arab poets:—

"Thus did Khaḍrà, reflecting on what had past
'Mid the tents of Hilál, her tale relate.

'O Emeer Barakát, hear what I tell thee,
And think not my story is idle prate.
Thy father was Beysem, Beysem's son,
Thine uncle Faḍl's brother: youth of valour innate![1]
And thy father was wealthy above his fellows;
None other could boast such a rich estate.
As a pilgrim to Mekkeh he journey'd, and there,
In my father's house, a guest he sate:
He sought me in marriage, attain'd his wish,
And made me his lov'd and wedded mate:
For thy father had never been bless'd with a son;
And had often bewail'd his unhappy fate.
One day to a spring, with some friends I went,
When the chiefs had met at a banquet of state.
And, amusing ourselves with the sight of the water,
We saw numberless birds there congregate:
Some were white, and round as the moon at the full;
Some, with plumage of red; some small; some great,
Some were black, my son; and some were tall:
They compris'd all kinds that God doth create.

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[1] Literally, "Thou who hast a valiant maternal uncle!" I add this note merely for the sake of mentioning that the Arabs generally consider innate virtues as inherited through the mother rather than the father, and believe that a man commonly resembles, in his good and evil qualities, his maternal uncle.

Though our party of women came unawares,
The birds did not fear us, nor separate;
But soon, from the vault of the sky descending,
A black plum'd bird, of enormous weight,
Pounc'd on the others, and killed them all.
To God I cried—O Compassionate!
Thou Living! Eternal! I pray, for the sake
Of the Excellent Prophet, thy delegate,
Grant me a son like this noble bird,
E'en should he be black, Thou Considerate!—
Thou wast formed in my womb, and wast born, my son;
And all thy relations, with joy elate,
And thy father among them, paid honour to me:
But soon did our happiness terminate:
The chiefs of Hilál attack'd our tribe;
And Rizḳ, among them, precipitate,
Fell on thy father, my son, and slew him;
Then seiz'd on his wealth, his whole estate,
Thine uncle receiv'd me, his relative,
And thee as his son to educate.
God assist thee to take our blood-revenge,
And the tents of Hilál to desolate.
But keep closely secret what I have told thee:
Be mindful to no one this tale to relate:
Thine uncle might grieve; so 'tis fit that, with patience,
In hope of attaining thy wish, thou shouldst wait.'

Thus did Khaḍrà address her son Barakát;
Thus her case with artful deception state.
Now beg we forgiveness of all our sins,
Of God the Exalted, the Sole, the Great;
And join me, my hearers, in blessing the Prophet,[1]
The guide, whose praise we should celebrate."

Barakát, excited by this tale, became engrossed with the desire of slaying his own father, whom he was made to believe to be his father's murderer.

His adoptive father gave him his best horse, and instructed him in all the arts of war, in the chase, and in every manly exercise. He early distinguished himself as a horseman, and excited the envy of many of the Arabs of the tribe into

[1] When the reciter utters these words, we hear, from the lips of most of the Muslims who are listening to him, the prayer of "Alláhumma ṣallee 'aleyh!"—"O God, bless him!"

which he had been admitted, by his dexterity in the exercise of the "birgás" (a game exactly or nearly similar to what is now called that of the "gereed"), in which the persons engaged, mounted on horses, combated or pursued each other, throwing a palm-stick.[1] He twice defeated plundering parties of the tribe of Teydemeh; and, on the first occasion, killed 'Atwán the son of Dághir, their chief. These Teydemeh Arabs applied, for succour, to Eṣ-Ṣaleedee, king of the city of Teydemeh. He recommended them to Gessár the son of Gásir, a chief of the Benee-Ḥemyer, who sent to demand, of the tribe of Ez-Zaḥlán, fifteen years' arrears of tribute which the latter had been accustomed to pay to his tribe; and desired them to despatch to him, with this tribute, the slave Barakát (for he believed him to be a slave), a prisoner in bonds, to be put to death. Barakát wrote a reply, in the name of the Emeer Faḍl, promising compliance. Having a slave who much resembled him, and who was nearly of the same age, he bound him on the back of a camel, and, with him and the Emeer Faḍl, and his tribe, went to meet Gessár and his party, and the Teydemeh Arabs. Faḍl presented the slave, as Barakát, to Gessár; who, pleased at having his orders apparently obeyed, feasted the tribe of Ez-Zaḥlán: but Barakát remained on horseback, and refused to eat of the food of his enemies, as, if he did, the laws of hospitality would prevent his executing a plot which he had framed. Gessár observed him; and asking the Emeer Faḍl who he was, received the answer that he was a mad slave, named Mes'ood. Having drawn Gessár from his party, Barakát discovered himself to him, challenged, fought, and killed him, and took his tent: he pardoned the rest of the hostile party; but imposed upon them the tribute which the Zaḥlán Arabs had formerly paid them. Henceforth he had the name of Mes'ood added to that which he had before borne. Again and again he defeated the hostile attempts of the

[1] It is thus described in the romance: but a headless spear was formerly sometimes used instead of the "gereed," or palm-stick.

Benee-Ḥemyer to recover their independence, and acquired the highest renown, not only in the eyes of the Emeer Faḍl and the whole tribe of Ez-Zaḥlán, of whom he was made the chief, but also among all the neighbouring tribes.

We must now return to the Emeer Rizḳ, and his tribe.—Soon after the departure of his wife Khaḍrá he retired from his tribe, in disgust at the treatment which he received on account of his supposed disgrace, and in grief for his loss. With a single slave, he took up his abode in a tent of black goats' hair, one of those in which the tenders of his camels used to live, by the spring where his wife had seen the combat of the birds. Not long after this event, the Benee-Hilál were afflicted by a dreadful drought, which lasted so long that they were reduced to the utmost distress. In these circumstances, the greater number of them were induced, with their king Sarḥán, to go to the country of the tribe of Ez-Zaḥlán, for sustenance; but the Ga'áfireh, and some minor tribes of the Benee-Hilál, joined, and remained with, the Emeer Rizḳ, who had formerly been their commander. Sarḥán and his party were attacked and defeated by Barakát on their arrival in the territory of the Zaḥlán Arabs; but on their abject submission were suffered by him to remain there. They however cherished an inveterate hatred to the tribe of Ez-Zaḥlán, who had before paid them tribute: and Sarḥán was persuaded to send a messenger to the Emeer Rizḳ, begging him to come and endeavour to deliver them from their humiliating state. Rizḳ obeyed the summons. On his way to the territory of the Zaḥlán Arabs, he was almost convinced, by the messenger who had come to conduct him, that Barakát was his son; but was at a loss to know why he was called by this name, as he himself had named him Aboo-Zeyd. Arriving at the place of his destination, he challenged Barakát. The father went forth to combat the son: the former not certain that his opponent was his son; and the latter having no idea that he was about to lift his hand against his father; but thinking that his adversary

was his father's murderer. The Emeer Rizḳ found occasion to put off the engagement from day to day: at last, being no longer able to do this, he suffered it to commence: his son prevailed: he unhorsed him, and would have put him to death had he not been charged to refrain from doing this by his mother. The secret of Barakát's parentage was now divulged to him by the Emeer Khaḍrà; and the chiefs of the Benee-Hilál were compelled to acknowledge him as the legitimate and worthy son of the Emeer Rizḳ, and to implore his pardon for the injuries which he and his mother had sustained from them. This boon, the Emeer Aboo-Zeyd Barakát generously granted; and he thus added to the joy which the Emeer Rizḳ derived from the recovery of his favourite wife, and his son.

The subsequent adventures related in the romance of Aboo-Zeyd are numerous and complicated. The most popular portion of the work is the account of a "riyádeh," or expedition in search of pasture; in which Aboo-Zeyd, with three of his nephews, in the disguise of Shá'ers, himself acting as their servant, are described as journeying through northern Africa, and signalizing themselves by many surprising exploits with the Arab tribe of Ez-Zináteeyeh.

CHAPTER XXII.

PUBLIC RECITATIONS OF ROMANCES—*continued.*

NEXT in point of number to the Shó'arà, among the public reciters of romances, are those who are particularly and solely distinguished by the appellation of "Moḥadditeen," or Story-tellers (in the singular, "Moḥaddit"). There are said to be about thirty of them in Cairo. The exclusive subject of their narrations is a work called "the Life of Eẓ-Ẓáhir" ("Seeret Eẓ-Ẓáhir," or "Es-Seereh eẓ-Ẓáhireeyeh"[1]). They recite without book.

The Seeret Eẓ-Ẓáhir is a romance founded on the history of the famous Sulṭán Eẓ-Ẓáhir Beybars, and many of his contemporaries. This prince acceded to the throne of Egypt in the last month of the year of the Flight 658, and died in the first month of the year 676; and consequently reigned a little more than seventeen years, according to the lunar reckoning, commencing A.D. 1260, and ending in 1277. Complete copies of the Seeret Eẓ-Ẓáhir have become so scarce that I have only heard of one existing in Egypt, which I have purchased: it consists of six quarto volumes; but is nominally divided into ten; and is made up of volumes of several different copies. The author and his age are unknown. The work is written in the most vulgar style of modern Egyptian Arabic; but as it was intended for the vulgar, it is likely that copyists may have altered and modernized the language, which was evidently never classical in style, nor in age. The oldest volumes of my

[1] Hence the Moḥadditeen are sometimes called "Ẓáhireeyeh."

copy of it were written a few years more or less than a century ago. To introduce my reader to some slight acquaintance with this work, I shall insert a translation of a few pages at the commencement of the second volume; but, by way of introduction, I must say something of the contents of the first volume.

A person named 'Alee Ibn-El-Warráḳah, being commissioned to procure memlooks from foreign countries, by El-Melik eṣ-Ṣáleḥ (a famous Sulṭán of Egypt, and a celebrated welee), is related to have purchased seventy-five memlooks in Syria; and to have added to them, immediately after, the principal hero of this romance, a youth named Maḥmood (afterwards called Beybars), a captive son of Sháh Jaḳmaḳ (or Gaḳmaḳ) King of Khuwárezm. 'Alee was soon after obliged to give Maḥmood to one of his creditors at Damascus, in lieu of a debt; and this person presented him to his wife, to wait upon her son, a deformed idiot; but he remained not long in this situation: the sister of his new master, paying a visit to his wife, her sister-in-law, found her about to beat the young memlook, for having neglected the idiot, and suffered him to fall from a bench: struck with the youth's countenance, as strongly resembling a son whom she had lost, and pitying his condition, she purchased him of her brother, adopted him, gave him the name of Beybars, which was that of her deceased son, and made him master of her whole property, which was very great. This lady was called the sitt Fáṭ'meh Bint-El-Aḳwásee (daughter of the bow-maker). Beybars shewed himself worthy of her generosity; exhibiting many proofs of a noble disposition, and signalizing himself by numerous extraordinary achievements, which attracted general admiration, but rendered him obnoxious to the jealousy and enmity of the Báshà (or rather Governor) of Syria, 'Eesà En-Náṣiree, who contrived many plots to insnare him, and to put him to death. After a time, Negm-ed-Deen, a Wezeer of Eṣ-Ṣáleḥ, and husband of a sister of the sitt Fáṭ'meh, came on an embassy to Damascus, and to

visit his sister-in-law. On his return to Egypt, Beybars accompanied him thither; and there he was promoted tc offices of high dignity by Eṣ-Ṣáleḥ, and became a particular favourite of the chief Wezeer, Sháheen El-Afram. The events which immediately followed the death of Eṣ-Ṣáleḥ are thus related.

"After the death of El-Melik eṣ-Ṣáleḥ Eiyoob, the Wezeer Eybek called together an assembly in his house, and brought thither the Emeer Ḳala-oon and his partisans: and the Wezeer Eybek said to the Emeer Ḳala-oon, 'To-morrow we will go up to the deewán with our troops, and either I will be Sulṭán or thou shalt be.' The Emeer Ḳala-oon answered, 'So let it be:' and they agreed to do this. In like manner, the Wezeer Sháheen El-Afram also assembled the Emeer Eydemir El-Bahluwán and his troops, and all the friends and adherents of the Emeer Beybars, and said to them, 'To-morrow, arm yourselves, and go up to the deewán; for it is our desire to make the Emeer Beybars Sulṭán; since El-Melik eṣ-Ṣáleḥ Eiyoob wrote for him a patent appointing him to the sovereignty:' and they answered, 'On the head and the eye.' So they passed the night, and rose in the morning, and went up to the deewán; and there went thither also the Wezeer Eybek Et-Turkumánee, with his troops, and the Emeer Ḳala-oon El-Elfee, with his troops, and the Emeer 'Aláy-ed-Deen (or 'Alá-ed-Deen) El-Beyseree, with his troops, all of them armed. The Emeer Beybars likewise went up to the deewán, with his troops; and the deewán was crowded with soldiers. Then said the Wezeer Sháheen, 'Rise, O Beybars; sit upon the throne, and become Sulṭán, for thou hast a patent appointing thee to the sovereignty.' The Emeer Beybars answered, 'I have no desire for the sovereignty: here is present the Wezeer Eybek, and here is Ḳala-oon: make one of them Sulṭán.' But the Wezeer Sháheen said, 'It cannot be: no one shall reign but thou.' Beybars replied, 'By thy head, I will not reign.' 'As he pleases,' said the Wezeer Eybek. 'Is the

sovereignty to be conferred by force? As he pleases.' The Wezeer Sháheen said, 'And is the throne to remain unoccupied, with no one to act as Sulṭán?' The Wezeer Eybek answered, 'Here are *we* present; and here is the Emeer Ḳala-oón: whosoever will reign, let him reign.' The Emeer 'Ezz-ed-Deen El-Ḥillee said, 'O Wezeer Sháheen, the son of El-Melik eṣ-Ṣáleḥ is living.' The Emeer Beybars asked, 'Eṣ-Ṣáleḥ has left a son?' The Kurds[1] answered, 'Yes; and his name is 'Eesà: he is at El-Karak.' 'And why,' said the Wezeer Sháheen, 'were ye silent respecting him?' They replied, 'We were silent for no other reason than this, that he drinks wine.' 'Does he drink wine?' said the Wezeer Sháheen. The Kurds answered, 'Yes.' The Emeer Beybars said, 'May our Lord bring him to repentance!' 'Then,' said the soldiers, 'we must go to the city of El-Karak, and bring him thence, and make him Sulṭán.' The Wezeer Sháheen said to them, 'Take the Emeer Beybars with you:' but Eybek and Ḳala-oon answered, 'We will go before him, and wait for him there until he come.' The Emeer Beybars said, 'So let it be.'

"Upon this, the Wezeer Eybek and Ḳala-oon and 'Aláy-ed-Deen El-Beyseree, and their troops, went down from the deewán, and arranged their affairs, and on the following day caused their tents to be brought out, with their provisions, and pitched outside the 'Ádileeyeh.[2] Now the Wezeer Sháheen knew that the troops wished to create a dissension between the King (El-Melik) 'Eesà and Beybars. So the Wezeer Sháheen went down from the deewán, and took the Emeer Beybars with him, and went to his house, and said to him, 'What hast thou perceived in the departing of the troops before thee?' He answered, 'Those persons detest

[1] Eṣ-Ṣáleḥ was of the house of Eiyoob, a family of Kurds.

[2] "The 'Ádileeyeh" is the name of a mosque founded by El-Melik el-'Ádil Ṭoomán Bey, in the year of the Flight 906 (A.D. 1501), outside the wall of Cairo, near the great gate called Báb en-Naṣr. The same name is also given to the neighbourhood of that mosque.

me; for they are bearers of hatred; but I extol the perfection of Him who is all-knowing with respect to secret things.' The Wezeer said to him, 'My son, it is their desire to go before thee that they may create a dissension between thee and El-Melik 'Eesà.' The Emeer Beybars said, 'There is no power nor strength but in God, the High, the Great!' The Wezeer said to him, 'O Beybars, it is my wish to send 'Osmán Ibn-El-Ḥeblà [1] and Moḥammad Ibn-Kámil the Dromedarist before the troops; and whatever may happen, they will inform us of it.' Beybars answered, 'So let it be.' Accordingly, he sent them; and said to them, 'Go before the troops to the castle of El-Karak, and whatever may happen between them and El-Melik 'Eesà inform us of it.' They answered, 'It is our duty,' and they departed. Then said the Wezeer Sháheen, 'O Beybars, as to thee, do thou journey to Esh-Shám,[2] and stay in the house of thy (adoptive) mother, the sitt Fáṭ'meh Bint-El-Aḳwásee; and do not go out of the house until I shall have sent to thee 'Osmán.' He answered, 'It is right.' So the Emeer Beybars rose, and went to his house, and passed the night, and got up in the morning, and set out on his journey to Esh-Shám, and took up his abode in the house of his mother, the sitt Fáṭ'meh Bint-El-Aḳwásee. We shall have to speak of him again presently.

"As to 'Osmán Ibn-El-Ḥeblà and Moḥammad Ibn-Kámil the Dromedarist, they journeyed until they entered the castle of El-Karak, and inquired for the residence of El-Melik 'Eesà, the son of El-Melik eṣ-Ṣáleḥ Eiyoob. Some persons conducted them to the house, and they entered; and the attendants there asked them what was their business. They informed them that they were from Maṣr, and that they wished to have an interview with El-Melik 'Eesà, the

[1] 'Osmán (vulgarly called 'Otmán and 'Etmán) Ibn-El-Ḥeblà was a rogue whom Beybars took into his service as groom, and compelled to vow repentance at the shrine of the seyyideh Nefeeseh (great-granddaughter of the Imám Ḥasan), and, soon after, made his muḳaddam, or chief of his servants.

[2] Here meaning Damascus.

son of El-Melik eṣ-Ṣáleḥ Eiyoob. The attendants went and told the kikhyà; who came and spoke to them; and they acquainted him with their errand: so he went and told El-Melik 'Eesà, saying, 'Two men are come to thee from Maṣr, and wish to have an interview with thee: the one is named 'Osmán; and the other, Moḥammad Ibn-Kámil the Dromedarist.' The King said, 'Go, call 'Osmán.' The kikhyà returned, and took him, and brought him to El-Melik 'Eesà; and 'Osmán looked towards the King, and saw him sitting tippling; and before him was a candelabrum, and a handsome memlook was serving him with wine; and he was sitting by a fountain surrounded by trees. 'Osmán said, 'Mayst thou be in the keeping of God, O King 'Eesà!' The King answered, 'Ho! welcome, O 'Osmán! Come, sit down and drink.' 'Osmán exclaimed, 'I beg forgiveness of God! I am a repentant.'[1] The King said, 'Obey me, and oppose me not.' Then 'Osmán sat down; and the King said to him, 'Why, the door of repentance is open.' And 'Osmán drank until he became intoxicated.

"Now Eybek and Ḳala-oon and 'Aláy-ed-Deen and their troops journeyed until they beheld the city of El-Karak, and pitched their tents, and entered the city, and inquired for the house of El-Melik 'Eesà. The people conducted them to the house, and they entered; and the attendants asked them what was their object: they answered, that they were the troops of Maṣr, and wished to have an interview with El-Melik 'Eesà. The attendants went and told the kikhyà, who came, and received them, and conducted them to the hall of audience, where they sat down, while he went and informed El-Melik 'Eesà, saying to him, 'Come and speak to the troops of Maṣr who have come to thee.' The King rose, and went to the troops, and accosted them; and they rose, and kissed his hand, and sat down again. El-Melik 'Eesà then said to them, 'For what purpose have ye

[1] This reply is very often returned by a Muslim when he is invited to drink any intoxicating beverage; or merely, "I have repented" ("Tubt").

come?' They answered, 'We have come to make thee Sulṭán in Maṣr.' He said, 'My father, El-Melik eṣ-Ṣáleḥ, is he not Sulṭán?' They replied, 'The mercy of God, whose name be exalted, be on him! Thy father has died, a victim of injustice: may our Lord avenge him on him who killed him!' He asked, 'Who killed him?' They answered, 'One whose name is Beybars killed him.' 'And where is Beybars?' said he. They replied, 'He is not yet come: we came before him.' 'Even so,' said he. They then sat with him, aspersing Beybars in his absence: and they passed the night there; and, rising on the following morning, said to El-Melik 'Eesà, 'It is our wish to go out, and remain in the camp; for Sháheen, the Wezeer of thy father, is coming, with the Emeer Beybars; and if they see us with thee, they will accuse us of bringing to thee the information respecting Beybars.' He answered 'Good.' So they went forth to the camp, and remained there.

"The Wezeer Sháheen approached with his troops, and encamped, and saw the other troops in their camp; but he would not ask them any questions, and so entered the city, and went to El-Melik 'Eesà, who said to him, 'Art thou Beybars, who poisoned my father?' He answered, 'I am the Wezeer Sháheen, the Wezeer of thy father.' The King said, 'And where is Beybars, who poisoned my father?' The Wezeer replied, 'Thy father departed by a natural death to await the mercy of his Lord: and who told thee that Beybars poisoned thy father?' The King answered, 'The troops told me.' 'Beybars,' said the Wezeer, 'is in Esh-Shám: go thither, and charge him, in the deewán, with having poisoned thy father, and bring proof against him.' So the Wezeer perceived that the troops had been plotting.

"The Wezeer Sháheen then went, with his troops, outside the camp; and Moḥammad Ibn-Kámil the Dromedarist came to him, and kissed his hand. The Wezeer asked him respecting 'Osmán. He answered, 'I have no tidings of him.' Meanwhile, El-Melik 'Eesà went to 'Osmán, and said to him,

'The Wezeer is come with his troops, and they are outside the camp.' So 'Osmán rose, and, reeling as he went, approached the tents; and the Wezeer Sháheen saw him, and perceived that he was drunk, and called to him. 'Osmán came. The Wezeer smelt him, seized him, and inflicted upon him the 'ḥadd;'[1] and said to him, 'Didst thou not vow to relinquish the drinking of wine?' 'Osmán answered, 'El-Melik 'Eesà, whom ye are going to make Sulṭán, invited me.' The Wezeer said, 'I purpose writing a letter for you to take and give to the Emeer Beybars.' 'Osmán replied, 'Good.' So the Wezeer wrote the letter, and 'Osmán took it and departed, and entered Esh-Shám, and went to the house of the sitt Fáṭ'meh, and gave it to his master, who read it, and found it to contain as follows.—'After salutations—from his excellency the Grand Wezeer, the Wezeer Sháheen El-Afram, to his honour the Emeer Beybars. Know that the troops have aspersed thee, and created dissensions between thee and El-Melik 'Eesà, and accused thee of having poisoned his father, El-Melik eṣ-Ṣáleḥ Eiyoob. Now, on the arrival of this paper, take care of thyself, and go not out of the house, unless I shall have sent to thee. And the conclusion of the letter is, that 'Osmán got drunk in the castle of El-Karak.'—Beybars was vexed with 'Osmán; and said to him, 'Come hither and receive a present:' and he stretched forth his hand, and laid hold of him. 'Osmán said, 'What ails thee?' Beybars exclaimed, 'Did I not make thee vow to relinquish the drinking of wine?' 'Has he told thee?' asked 'Osmán. 'I will give thee a treat,' said Beybars: and he took him, and threw him down, and inflicted upon him the 'ḥadd.' 'How is it,' said 'Osmán, 'that the King whom ye are going to make Sulṭán I found drinking wine?' Beybars answered, 'If one has transgressed must thou transgress?' 'And is this,' asked 'Osmán, 'the ḥadd ordained by God?' Beybars answered, 'Yes.' 'Then,' said 'Osmán, 'the ḥadd which

[1] Eighty stripes, the punishment ordained for drunkenness.

Aboo-Farmeh[1] inflicted upon me is a loan, and a debt which must be repaid him.' Beybars then said, 'The troops have created a dissension between me and El-Melik 'Eesà, and have accused me of poisoning his father, El-Melik eṣ-Ṣáleḥ.' 'I beg the forgiveness of God,' said 'Osmán. 'Those fellows detest thee; but no harm will come to us from them.' Beybars said, 'O 'Osmán, call together the sáïses,[2] and arm them, and let them remain in the lane of the cotton-weavers,[3] and not suffer any troops to enter.' 'Osmán answered, 'On the head and the eye.' And he assembled the sáïses, and armed them, and made them stand in two rows: then he took a seat, and sat in the court of the house. The Emeer Beybars also armed all his troops, and placed them in the court of the house.

"As to El-Melik 'Eesà, he mounted his horse, and departed with the troops, and journeyed until he entered Esh-Shám; when he went in procession to the deewán, and sat upon the throne, and inquired of the King[4] of Syria respecting Beybars. The King of Syria answered, 'He is in the lane of the cotton-weavers, in the house of his mother.' El-Melik 'Eesà said, 'O Sháheen, who will go and bring him?' The Wezeer answered, 'Send to him the Emeer 'Aláy-ed-Deen El-Beyseree.' So he sent him. The Emeer descended, and went to the lane of the cotton-weavers. 'Osmán saw him, and cried out to him, 'Dost thou remember, thou son of a vile woman, the chicken which thou atest?'[5] He then struck him with a mace; and the Emeer fell from his horse, and 'Osmán gave him a bastinading. He returned, and informed the King; and the King 'Eesà said again, 'O Sháheen, who will go, and bring Beybars?' The Wezeer answered, 'Send to him the

[1] 'Osmán, for the sake of a rude joke, changes the name of the Wezeer Sháheen (El-Afram) into an appellation too coarse to be here translated.

[2] Grooms, also employed as running footmen.

[3] A lane from which the house was entered.

[4] Sometimes called in the romance of Eẓ-Ẓáhir "Báshà" of Syria.

[5] This is an allusion to 'Aláy-ed-Deen's having eaten a dish that had been prepared for Beybars, when the latter had just entered the service of the Sulṭán Eṣ-Ṣáleḥ.

Wezeer Eybek.' The King said, 'Rise, O Wezeer Eybek, and go, call Beybars:' but Eybek said, 'No one can bring him, except the Wezeer.' Then said El-Melik 'Eesà, 'Rise, O Wezeer Sháheen, and bring Beybars.' The Wezeer answered, 'On the head and the eye: but, before I bring him, tell me, wilt thou deal with him according to law, or by arbitrary power?' The King said, 'By law.' Then said the Wezeer Sháheen, 'So let it be: and I spake not thus from any other motive than because I fear for thyself and the troops, lest blood be shed; for Beybars is very stubborn, and has many troops: and I fear for the army; for he is himself equal to the whole host: therefore bring accusation against him, and prove by law that he poisoned thy father.' The King said, 'So let it be.'

"Then the Wezeer Sháheen descended from the deewán, and went to the lane of the cotton-weavers. 'Osmán saw him; and said, 'Thou hast fallen into the snare, O Aboo-Farmeh! the time of payment is come; and the debt must be returned to the creditor. Dost thou know how to give me a bastinading?' The Wezeer said, 'My dream which I saw has proved true.' 'What was thy dream?' asked 'Osmán. 'I dreamed,' said the Wezeer, 'last night, that I was travelling, and some Arabs attacked me, and surrounded me, and I was straitened by them; and I saw thy master, the Emeer Beybars, upon a mount; and I called out to him, Come to me, O Emeer Beybars! and he knew me.' The Wezeer Sháheen calling out thus, the Emeer Beybars heard him, and came down running, with his sword in hand; and found 'Osmán and the sáïses surrounding the Wezeer. He exclaimed, ''Osmán!' and 'Osmán said, 'He gave me a bastinading in the city of El-Karak; and I want to return it.' The Emeer Beybars sharply reprimanded him. 'And so,' said 'Osmán to the Wezeer, 'thou hast found a way of escape.' The Wezeer Sháheen then said, 'O Emeer Beybars, El-Melik 'Eesà hath sent me to thee: he intends to prefer an accusation against thee in the deewán of Esh-Shám, charging

thee with having poisoned his father. Now, do thou arm all thy soldiers, and come to the deewán, and fear not; but say that which shall clear thee.' Beybars answered, 'So let it be.' He then armed all his soldiers, and went up to the deewán, and kissed the hand of El-Melik 'Eesà; who said to him, 'Art thou the Emeer Beybars, who poisoned my father?' Beybars answered, 'Prove against me that I poisoned thy father, and bring the charge before the judge, and adduce evidence: the Ḳáḍee is here.' The King said, 'I have evidence against thee.' Beybars said, 'Let us see.' 'Here,' said the King, 'are the Wezeer Eybek and Ḳala-oon and 'Aláy-ed-Deen.' The Emeer Beybars asked them, 'Do ye bear witness against me that I poisoned El-Melik eṣ-Ṣáleḥ?' They answered, 'Never: we neither saw it, nor do we know anything of the matter.' The Ḳáḍee said, 'Hast thou any witnesses beside those?' The King replied, 'None: no one informed me but they.' The Ḳáḍee said, 'O King, those men are hypocrites, and detest the Emeer Beybars.' El-Melik 'Eesà thereupon became reconciled with the Emeer Beybars, and said to his attendants, 'Bring a ḳafṭán.' They brought one. He said to them, 'Invest with it the Emeer Beybars;' and added, 'I appoint thee, O Beybars, commander-in-chief of the army.' But Beybars said, 'I have no desire for the dignity, and will put on no ḳafṭáns.' The King asked, 'Why, O my lord?' Beybars answered, 'Because I have been told that thou drinkest wine.' The King said, 'I repent.' 'So let it be,' said Beybars: and the King vowed repentance to Beybars: and the Emeer Beybars said, 'I make a condition with thee, O King, that if thou drink wine, I inflict upon thee the "ḥadd:"' and the King replied, 'It is right.' Upon this the King invested the Emeer Beybars with a ḳafṭán; and a feast was made, and guns were fired, and festivities were celebrated; and they remained in Esh-Shám three days.

"El-Melik 'Eesà then gave orders for departure, and performed the first day's journey. On the second day they came

to a valley, celebrated as a halting-place of the Prophet, the director in the way to heaven: in it were trees, and brooks, and birds which sang the praises of the King, the Mighty, the Pardoner. El-Melik 'Eesà said, 'Pitch the tents here: we will here pass the night.' So they pitched the tents. And the day departed with its brightness, and the night came with its darkness: but the Everlasting remaineth unchanged: the stars shone; and God, the Living, the Self-subsisting, looked upon the creation. It was the period of the full moon; and the King felt a longing to drink wine by the side of the brook and greensward: so he called to Abu-l-Kheyr, who came to him, and kissed his hand. The King said to him, 'O Abu-l-Kheyr, I have a longing to drink wine.' The servant answered, 'Hast thou not vowed repentance to the Emeer Beybars?' The King said, 'The door of repentance is open; so do thou obey me:' and he gave him ten pieces of gold. The servant then went to a convent, and brought him thence a large bottle; and the King said to him, 'If thou see the Emeer Beybars coming, call out *hay!* and as long as thou dost not see him, call *clover!*' The servant answered, 'Right.' And he filled a cup, and handed it to the King. Now 'Osmán was by the tents; and he came before the pavilion of El-Melik 'Eesà; and saw him sitting drinking wine: so he went, and told his master, the Emeer Beybars. Beybars came. Abu-l-Kheyr saw him coming from a tent, and called out to the King, '*Hay! hay!*' The King immediately threw the cup into the brook, Abu-l-Kheyr removed the bottle, and the King set himself to praying; and when he had pronounced the salutation [which terminates the prayers], he turned his eyes, and saw the Emeer Beybars, and said to him, 'Wherefore art thou come at this hour? Go, sleep: it is late.' Beybars answered, 'I have come to ask thee whether we shall continue our journey now, or to-morrow morning.' The King said, 'To-morrow morning.' And the Emeer Beybars returned, vexed with 'Osmán; and said to him, 'O 'Osmán, didst thou not tell me

that the King was sitting drinking wine? Now I have been, and found him praying. Dost thou utter a falsehood against the Sulṭán?' 'Osmán answered, 'Like as he has smoothed it over, do thou also: no matter.' Beybars was silent.

"They passed the night there; and on the following morning El-Melik 'Eesà gave orders for departure. They journeyed towards Maṣr; and when they had arrived at the 'Ádileeyeh, and pitched their tents, the Emeer Beybars said, 'O our lord the Sulṭán, we have now arrived at Maṣr.' The King answered, 'I desire, O Beybars, to visit the tomb of the Imám [Esh-Sháfe'ee].' Beybars said, 'The thing is right, O our lord the Sulṭán: to-morrow I will conduct thee to visit the Imám.' They remained that night at the 'Ádileeyeh; and on the following morning the Sulṭán rode in procession to visit the Imám, and returned in procession, and visited the tomb of his father, El-Melik eṣ-Ṣáleḥ Eiyoob; and then went in state to the Citadel: and the 'Ulamà went up thither, and inaugurated him as sovereign, and conducted him into the armoury; and he drew out from thence a sword, upon which was inscribed 'El-Melik el-Mo'aẓẓam:'[1] wherefore they named him ''Eesà el-Mo'aẓẓam.' They coined the money with his name, and prayed for him on the pulpits of the mosques; and he invested with ḳafṭáns the soldiers and the Emeer Beybars, the commander-in-chief. The Sulṭán then wrote a patent, conferring the sovereignty, after himself, upon the Emeer Beybars, to be King and Sulṭán. So the Emeer Beybars had two patents conferring upon him the sovereignty; the patent of El-Melik eṣ-Ṣáleḥ Eiyoob, and the patent of El-Melik 'Eesà el-Mo'aẓẓam. Eybek and Ḳala-oon and 'Aláy-ed-Deen and their partisans, who hated Beybars, were grieved at this; but his friends rejoiced. The troops descended from the deewán, and went to their houses; and in like manner the Emeer Beybars descended in procession, and went to his house by the Ḳanáṭir es-Sibáa.[2]

[1] The Magnified King.

[2] Two bridges over the Canal of Cairo, in the south-west part of the town.

"Now the queen Shegeret-ed-Durr sent to El-Melik 'Eesà el-Mo'aẓẓam. He went to her palace. She kissed his hand; and he said to her, 'Who art thou?' She answered, 'The wife of thy father, El-Melik eṣ-Ṣáleḥ.' 'And what is thy name?' said he. She replied, 'The Queen Fáṭimeh Shegeret-ed-Durr.' He exclaimed, 'Oh! welcome! pray for me then.' She said, 'God bring thee to repentance!' She then gave him a charge respecting the Emeer Beybars; saying, 'Thy father loved him above all the chiefs, and entered into a covenant with him before God; and I, also, made a covenant with him before God.' He answered, 'O Queen, by thy life, I have written for him a patent conferring upon him the sovereignty after me.' She said, 'And thy father, also, wrote for him a patent, conferring upon him the sovereignty.' The King then said to her, 'Those chiefs created a dissension between me and him, and asserted that he poisoned my father.' She said, 'I beg God's forgiveness! they hate him.' After this the Queen remained chatting with him a short time; and he went to his saloon, and passed the night, and rose.

"On the following day he held a court; and the hall was filled with troops. And he winked to Abu-l-Kheyr, and said, 'Give me to drink.' Now he had said to him the day before, 'To-morrow, when I hold my court, and say to thee, Give me to drink, bring me a water-bottle full of wine.' So when El-Melik 'Eesà sat upon the throne, and the court, filled with troops, resembled a garden, the troops resembling the branches of plants, he felt a longing to drink wine, and said to Abu-l-Kheyr, 'Give me to drink;' and winked to him. And he brought to him the water-bottle; and he drank, and returned it. Then he sat a little longer, and said again, 'Give me to drink, O Abu-l-Kheyr.' And the servant brought the bottle; and he drank, and gave it back. He sat a little longer; and again he said, 'Give me to drink.' Ḳala-oon said, 'O 'Aláy-ed-Deen, it seems that the Sulṭán has breakfasted upon kawárè'.'[1] Upon this, the Wezeer

[1] A dish of lamb's feet, cooked with garlic and vinegar.

Sháheen asked him, 'What hast thou eaten?' The King answered, 'My stomach is heated and flatulent.' The Wezeer, however, perceived the smell of wine; and was vexed. The court then broke up; and the troops descended. The Wezeer Sháheen also descended, and took with him the Emeer Beybars to his house, and said to him, 'May God take retribution from thee, O Beybars.' Beybars said, 'Why?' The Weezer answered, 'Because thou didst not accept the sovereignty.' 'But for what reason sayest thou this?' asked Beybars. The Wezeer said, 'The Sulṭán to-day drank wine, while sitting upon the throne, three times. When the Vicar of God, in administering the law, intoxicates himself, his decisions are null, and he has not any right to give them.' Beybars replied, 'I made a condition with him, that if he drank wine, I should inflict upon him the "ḥadd;" and I wrote a document to that effect in Esh-Shám.' 'To-morrow,' said the Wezeer, 'when he holds his court, observe him; and take the water-bottle, and see what is in it. I perceived his smell.' Beybars answered, 'It is right.' And he rose, and went to his house sorrowful. And he passed the night, and rose, and went to the court, and found it filled with troops; and he kissed the hand of the Sulṭán, and sat in his place. Presently the Sulṭán said, 'Give me to drink, O Abu-l-Kheyr.' And the servant brought the water-bottle, and the Sulṭán drank. Beybars took hold of the water-bottle, and said, 'Give me to drink.' The servant answered, 'This is medicinal water.' 'No harm,' said Beybars: 'I have a desire for it.' 'It is rose-water,' said the servant. Beybars said, 'Good.' And he took the bottle, and said, 'Bring a basin.' A basin was brought; and he poured into it the contents of the bottle before the troops; and they saw that it was wine. Then said the Emeer Beybars to the Sulṭán, 'Is it allowed thee by God to be his Vicar, and to intoxicate thyself? Did I not make thee vow to relinquish the drinking of wine, and say to thee, If thou drink it I will inflict upon thee the "ḥadd;" and did I not write a document to that

effect in Esh-Shám?' The Sulṭán answered, 'It is a habit decreed against me, O Beybars.' Beybars exclaimed, 'God is witness, O ye troops!' And he took the Sulṭán, and beat him; and he was unconscious, by reason of the wine that he had drunk; and he loosed him, and departed from him, and went to his house."

The second volume proceeds to relate the troubles which befell Beybars in consequence of his incurring the displeasure of El-Melik 'Eesà by the conduct just described; his restoration to the favour of that prince; and his adventures during the reigns of the subsequent Sulṭáns Khaleel El-Ashraf, Eṣ-Ṣáleh the youth, Eybek (his great and inveterate enemy), and El-Muẓaffar; and then, his own accession to the sovereignty. The succeeding volumes contain narratives of his wars in Syria and other countries; detailing various romantic achievements, and the exploits of the "Fedáweeyeh," or "Fedáwees," of his time. The term Fedáwee, which is now vulgarly understood to signify any warriour of extraordinary courage and ability, literally and properly means a person who gives, or is ready to give, his life as a ransom for his companions, or for their cause; and is here applied to a class of warriours who owned no allegiance to any sovereign unless to a chief of their own choice; the same class who are called, in our histories of the Crusades, "Assassins:" which appellation the very learned orientalist De Sacy has, I think, rightly pronounced to be a corruption of "Ḥashsháseen," a name derived from their making frequent use of the intoxicating hemp, called "ḥasheesh." The romance of Eẓ-Ẓáhir affords confirmation of the etymology given by De Sacy; but suggests a different explanation of it: the Fedáweeyeh being almost always described in this work as making use of "beng" (a term applied to hemp, and also to henbane, which, in the present day, is often mixed with ḥasheesh,) to make a formidable enemy or rival their prisoner, by disguising themselves, inviting him to eat, putting the drug into his food or drink, and thus causing him speedily to fall into a deep

sleep, so that they were able to bind him at their leisure, and convey him whither they would.[1] The chief of these warriours is "Sheeḥah," called "Sulṭán el-Ḳiláa wa-l-Ḥoṣoon" (or "Sulṭán of the Castles and Fortresses"), who is described as almost constantly engaged, and generally with success, in endeavouring to reduce all the Fedáwees to allegiance to himself and to Beybars. From his adroitness in disguises and plots, his Proteus-like character, his name has become a common appellation of persons of a similar description. Another of the more remarkable characters in this romance is "Guwán" (or John), a European Christian, who, having deeply studied Muslim law, succeeds in obtaining, and retains for a few years, the office of Ḳáḍee of the Egyptian metropolis: and is perpetually plotting against Beybars, Sheeḥah, and other Muslim chiefs.

Much of the entertainment derived from recitations of this work depends upon the talents of the Moḥaddit; who often greatly improves the stories by his action, and by witty introductions of his own invention.

[1] Since the remark above was written, I have found that El-Iḍreesee applies the term "Ḥasheesheeyeh," which is exactly synonymous with "Ḥashsháseen," to the "Assassins:" this, therefore, decides the question."

CHAPTER XXIII.

PUBLIC RECITATIONS OF ROMANCES—*continued.*

THERE is, in Cairo, a third class of reciters of romances, who are called "'Anátireh," or "'Antereeyeh" (in the singular "'Anteree");[1] but they are much less numerous than either of the other two classes before mentioned; their number at present, if I be rightly informed, not amounting to more than six. They bear the above-mentioned appellation from the chief subject of their recitations, which is the romance of "'Antar" ("Seeret 'Antar"). As a considerable portion of this interesting work has become known to English readers by Mr. Terrick Hamilton's translation, I need give no account of it. The reciters of it read it from the book: they chant the poetry; but the prose they read, in the popular manner; and they have not the accompaniment of the rabáb. As the poetry in this work is very imperfectly understood by the vulgar, those who listen to it are mostly persons of some education.

The 'Anátireh also recite from other works than that from which they derive their appellation. All of them, I am told, occasionally relate stories from a romance called "Seeret el Mugáhideen" ("The History of the Warriours"), or, more commonly, "Seeret Delhemeh,"[2] or "Zu-l-Himmeh,"[3] from a

[1] Pronounced 'Anter'ee.

[2] Pronounced Delhem'eh.

[3] This, being a masculine appellation, is evidently a corruption of the former. The name is written "Delhemeh" in the older portions of some volumes in my possession, made up of fragments of this work. One of these portions appears to be at least three centuries old. In some of the more modern fragments, the name is written "Zu-l-Himmeh."

heroine who is the chief character in the work. A few years since, they frequently recited from the romance of "Seyf Zu-l-Yezen" (vulgarly called "Seyf El-Yezen," and "Seyf El-Yezel"), a work abounding with tales of wonder; and from "The Thousand and One Nights" ("Elf Leyleh wa-Leyleh"), more commonly known, in our country, by the title of "The Arabian Nights' Entertainments." The great scarcity of copies of these two works is, I believe, the reason why recitations of them are no longer heard: even fragments of them are with difficulty procured; and when a complete copy of "The Thousand and One Nights" is found, the price demanded for it is too great for a reciter to have it in his power to pay. I doubt whether the romances of Aboo-Zeyd, Ez-Záhir, 'Antar, and Delhemeh, are chosen as the subjects of recitation because preferred to "The Thousand and One Nights;" but it is certain that the modern Muslims of Egypt have sufficient remains of Bedawee feeling to take great delight in hearing tales of war.

That my reader may have some notion of all the works from which the professional reciters of romances in Cairo draw materials for the amusement of their audiences in the present day, I shall give a sketch of some of the adventures related in the romance of Delhemeh. This work is even more scarce than any of those before mentioned. The copies, I am told, were always in fifty-five volumes. After long search, all that I have succeeded in procuring of it is a portion consisting of the first three volumes (containing, together, 302 pages), and another portion, consisting of the forty-sixth and forty-seventh volumes. The former would present a good specimen of the work, were not the greater part written in a hand scarcely legible; in consequence of which, and of the many other subjects that now demand my attention, I have only read the first volume. The chief subjects of this work, according to the preface, are the warlike exploits of Arabs of the Desert in the times of the Khaleefehs of the houses of Umeiyeh and El-'Abbás. It is composed from the narratives

of various writers: nine names of the authors are mentioned; but none of them are at present known: their history and their age are alike uncertain; but the style of their narratives shews them to be not modern. The account which the 'Anátireh and Moḥadditeen generally give of this romance is as follows.—When El-Aṣma'ee (or, as he is vulgarly called, El-Aṣmo'ee,) composed, or compiled, the history of 'Antar,[1] that work (they say) become extremely popular, and created so great an enthusiasm on the subjects of the adventures of Arab warriours, that a diligent search was made for all tales of the same kind; and from these was compiled the Seeret el-Mugáhideen, or Delhemeh, by some author now unknown, who, as he could not equal the author of 'Antar in eloquence, determined to surpass him in the length of his narratives; and 'Antar being generally in forty-five volumes, he made his book fifty-five. The romance of Delhemeh abounds in poetry, which is not without beauties, nor without faults; but the latter are, perhaps, mostly attributable to copyists.—Of a part of what I have read, which introduces us to one of the principal characters in the work, I shall now give an abridged translation.

At the commencement of the work, we are told, that, in the times of the Khaleefehs of the house of Umeiyeh, none of the Arab tribes surpassed in power, courage, hospitality, and other virtues for which the Arabs of the Desert are so famous, the Benee-Kiláb, whose territory was in the Ḥegáz; but the viceroy of the Khaleefeh over the collective tribes of the desert was the chief of the Benee-Suleym, who prided themselves on this distinction, and on their wealth. El-Ḥáris, the chief of the Benee-Kiláb, a horseman unrivalled in his day, in one of the predatory excursions which he was wont frequently to make against other tribes, took captive a beautiful girl, named Er-Rabáb (or the Viol), whom he married. She became pregnant; and, during her pregnancy,

[1] The 'Ulamà in general despise the romance of 'Antar, and ridicule the assertion that El-Aṣma'ee was its author.

dreamed that a fire issued from her, and burnt all her clothing. Being much troubled by this dream, she related it to her husband; and he, alike surprised and distressed, immediately searched for, and soon found, a person to interpret it. An old sheykh informed him that his wife would bear a son of great renown, who would have a son more renowned than himself; and that the mother of the former would be in danger of losing her life at the time of his birth. This prophecy he repeated to the wife of El-Ḥáris; and, at her request, he wrote an amulet to be tied upon the infant's right arm, as soon as he should be born; upon which amulet he recorded the family and pedigree of the child:—"This child is the son of El-Ḥáris the son of Khálid the son of 'Ámir the son of Ṣaaṣa'ah the son of Kiláb; and this is his pedigree among all the Arabs of the Ḥegáz: and he is verily of the Benee-Kiláb." Soon after this, El-Ḥáris fell sick; and, after a short illness, died. Most of the Arabs of neighbouring tribes, who had been subjected and kept in awe by him, rejoiced at his death, and determined to obtain retribution by plundering his property. This coming to the ears of his widow, Er-Rabáb, she determined to return to her family; and persuaded a black slave who had belonged to her late husband to accompany her. By night, and without having mentioned their intention to any one else, they departed; and at midnight they approached a settlement of Arabs whose chief was the Emeer Dárim. Here the slave, tempted by the Devil, led her from the road, and imprudently told her that her beauty had excited in his breast a passion which she must consent to gratify. She indignantly refused; but the fright that she received from his base conduct occasioned a premature labour; and in this miserable state she gave birth to a son. She washed the infant with the water of a brook that ran by the spot; wrapped it in a piece of linen which she tore off from her dress; tied the amulet to its arm; and placed it to her breast. Scarcely had she done this, when the slave, in-

furiated by disappointment, drew his sword, and struck off her head. Having thus revenged himself, he fled.

Now it happened, as Providence had decreed, that the wife of the Emeer Dárim had just been delivered of a son, which had died; and the Emeer, to dissipate his grief on this account, went out to hunt, with several of his people, on the morning after Er-Rabáb had been murdered. He came to the spot where her corpse lay, and saw it: the infant was still sucking the breast of its dead mother; and God had sent a flight of locusts, of the kind called "gundub," to shade it from the sun with their wings. Full of astonishment at the sight, he said to his Wezeer, "See this murdered damsel, and this infant on her lap, and those flying insects shading it, and the dead mother still affording it milk! Now, by the faith of the Arabs, if thou do not ascertain the history of this damsel, and the cause of her murder, I behead thee like her." The Wezeer answered, "O King, none knoweth what is secret but God, whose name be exalted! Was I with her? or do I know her? But promise me protection, and I will inform thee what I suppose to have been the case." The King said, "I give thee protection." Then said the Wezeer, "Know, O King,—but God is all-knowing,—that this is the daughter of some King; and she has grown up, and a servant has had intercourse with her; and by him she has conceived this child; and her family have become acquainted with the fact, and killed her. This is my opinion; and there is an end of it." The King exclaimed, "Thou dog of the Arabs! what is this that thou sayest to the prejudice of this damsel? By Allah! if I had not promised thee protection I had slain thee with the edge of the sword! If she had committed this crime, she would not be affording the child her milk after she was dead: nor would God have sent these flying insects to shade the infant." He then sent for a woman to wash the corpse; and after it had been washed, and bound in grave-clothes, he buried it respectably.

From the circumstance of the gundub shading him with their wings, the foundling received the name of "El-Gundubah."[1] The Emeer Dárim conveyed it to his wife, and persuaded her to bring it up as her own; which she did until the child had attained the age of seven years, when he was sent to school, and there he remained until he had learned the Ḳur-án. By the time he had attained to manhood, he had become a horseman unrivalled: he was like a bitter colocynth, a viper, and a calamity.[2]

Now his adoptive father, the Emeer Dárim, went forth one day, according to his custom, on a predatory expedition, accompanied by a hundred horseman. Falling in with no booty, he proceeded as far as the territory of a woman called Esh Shamṭà (or the Grizzle), whom the heroes of her time held in fear, on account of her prowess and strength; and who was possessed of great wealth. He determined to attack her. She mounted her horse in haste, on hearing of his approach, and went forth to meet him and his party. For a whole hour she contended with them; killed the greater number; and put the rest to flight, except the Emeer Dárim, whom she took prisoner, and led in bonds, disgraced and despised, to her fortress. Those of his attendants who had fled returned to their tribes, and plunged them in affliction by the story they related. The Emeer Dárim had ten sons. These all set out together, with a number of attendants, to rescue their father; but they all became the prisoners of Esh-Shamṭà; and most of their attendants were killed by her. El-Gundubah now resolved to try his arms against this heroine. He went alone, unknown to any of the tribe, except his foster-mother, and arrived at the place of his destination. Esh-Shamṭà was on the top of her fortress. She saw him approach, a solitary horseman; and perceived that his riding was that of a hero. In haste she descended, and mounted her

[1] Pronounced Gundub'ah.

[2] These are not terms of reproach among the Arabs; but of praise.

horse, and went out to meet him. She shouted against him; and the desert resounded with her shout; but El-Gundubah was unmoved by it. They defied each other, and met; and for a whole hour the contest lasted: at length, El-Gundubah's lance pierced the bosom of Esh-Shamtà; its glittering point protruded through her back, and she fell from her horse, slain, and weltering in her blood. Her slaves, who were forty in number, seeing their mistress dead, made a united attack upon her victor; but he unhorsed them all; and then, reproaching them for having served a woman, when they were all men of prowess, admonished them to submit to him; upon which they all acknowledged him as their master. He divided among them the treasures of Esh-Shamṭà; and released his adoptive father and brothers, with whom he returned to the tribe.

This exploit spread the fame of El-Gundubah among all the tribes of the desert; but it excited envy in the breast of the Emeer Dárim, who soon after desired him to seek for himself some other place of abode. El-Gundubah remonstrated; but to no effect; and prepared for his departure. When he was about to go, the Emeer Dárim desired to be allowed to open the amulet that was upon El-Gundubah's arm, and to read what was written upon the paper. Having obtained permission, and done this, he uttered a loud shout; and several of his people coming in to enquire the cause of this cry, he said to them, "This youth is the son of your enemy El-Ḥáris, the Kilábee: take him, and slay him:" but El-Gundubah insisted that they should contend with him one by one. The Emeer Dárim was the first to challenge him; and addressed him in these verses:[1]

"This day I forewarn thee of death and disgrace.
From my weapon, thou offspring of parents base:
Didst thou think, thou vile foundling, to raise thyself,
O'er the heads of our tribe, to the foremost place?

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[1] When the narrator introduces poetry, he generally desires his readers and hearers to bless the Prophet. Frequently he merely says, "Bless ye the

Thy hope is now baffled; thy wish is deceiv'd:
For to-day we have known thee of hostile race
Thy bloodthirsty father oppressed our tribe:
Both our men and our wealth were his frequent preys:
But to-day shall be taken a full revenge:
All our heroes shall see me their wrongs efface.
Be assur'd that thy death is now near at hand;
That my terrible lance shall pierce thee apace:
For 'twas I introduc'd thee among our tribe;
And the foe that I brought I will now displace."

El-Gundubah replied, "O my uncle, thou hast treated me with kindness: do not repent of it; but let me depart from you in peace: cancel not the good that thou hast done." But Dárim answered, "Use no protraction: for thy death is determined on." Then El-Gundubah thus addressed him—

"Be admonish'd, O Dárim! thy steps retrace;
And haste not thus rashly thy fate to embrace.
Hast thou ever seen aught of evil in me?
I have always nam'd thee with honour and praise.
By my hand and lance was Esh-Shamṭà destroy'd,
When thou wast her captive, in bonds and disgrace:
I freed thee from bondage: and is it for this
We are now met as enemies, face to face?
God be judge between us: for He will be just,
And will shew who is noble, and who is base."

As soon as he had said these words, the Emeer Dárim charged upon him. They fought for a whole hour; and at last, El-Gundubah pierced the breast of Dárim with his spear; and the point protruded, glittering, from the spine of his back. When Dárim's sons saw that their father was slain, they all attacked El-Gundubah, who received them as the thirsty land receives a drizzling rain: two of them he killed: the rest fled, and acquainted their mother with

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Apostle:" and often, "Bless ye him for [the visit to] whose tomb burdens are bound:" i.e. "Bless ye him whose tomb is an object of pilgrimage:" for, though the pilgrimage ordained by the Ḳur-án is that to the temple of Mekkeh and Mount 'Arafát, yet the Prophet's tomb is also an object of pious pilgrimage.—I translate the poetry from this tale verse for verse, imitating the system pursued with regard to rhyme in the originals.

the events they had just witnessed. With her head uncovered, and her bosom bare, she came weeping to El-Gundubah, and thus exclaimed—

"O Gundubah! thy lance hath wrought havoc sore:
Man and youth have perish'd; and lie in their gore;
And among them, the eldest of all my sons.
They are justly punish'd; but now I implore
That thou pardon the rest: in pity for me
Restrain thy resentment, and slaughter no more.
By my care of thy childhood! and by these breasts
Which have nourish'd thee, noble youth, heretofore!
Have mercy upon us, and leave us in peace:
In spite of thy wrongs, this contention give o'er.
I love thee as though thou wert truly my son;
And thy loss I shall sorrow for, evermore."

El-Gundubah listened to her address; and when she had finished, he thus replied—

"O Mother! by Him whom we all adore!
And the just Muṣṭafà Ṭá-Há![1] I deplore
The actions which I have been made to commit;
Deeds against my will; and not thought of before:
But God, to whose aid I ascribe my success,
Had of old decreed these events to occur.
For thy sake their pardon I grant; and I would
If their lances had made my lifeblood to pour.
To withdraw myself hence, and sever the ties
Of affection and love, is a trial sore.
While I live I shall constantly wish thee peace,
And joy uninterrupted for evermore."

Having said thus, El-Gundubah took leave of his foster-mother, and departed alone, and went to the fortress of Esh-Shamṭà. The slaves saw him approach, and met him; and, in reply to their inquiries, he informed them of all that had just befallen him. He then asked if any of them were willing to go with him in search of a better territory, where

[1] Ṭá-Há (which is the title of the 20th chapter of the Ḳur-án, and is composed of two letters of the Arabic alphabet), is considered, and often used, as a name of the Arabian Prophet (of whom Muṣṭafà and Aḥmad, as well as Moḥammad, are also names): so likewise is Yá-Seen, which is the title of the 36th chapter of the Ḳur-án.

they might intercept the caravans, and subsist by plunder; and they all declaring their readiness to accompany him, he chose from among them as many as he desired, and left the rest in the fortress. He travelled with his slaves until they came to a desolate and dreary tract, without verdure or water; and the slaves, fearing that they should die of thirst, conspired against his life: but El-Gundubah, perceiving their discontent, and guessing their intention, pressed on to a tract abounding with water and pasture: and here they halted to rest. El-Gundubah watched until all of them had fallen asleep; and then despatched them, every one, with his sword. Having done this, he pursued his journey during the night: and in the morning he arrived at a valley with verdant sides, and abundance of pasture, with lofty trees, and rapid streams, and birds whose notes proclaimed the praises of the Lord of Power and Eternity. In the midst of this valley he saw a Bedawee tent, and a lance stuck by it in the ground, and a horse picketted. The Emeer Gundubah fixed his eyes upon this tent; and as he looked at it, there came forth from it a person of elegant appearance, completely armed, who bounded upon the horse, and galloped towards him, without uttering a word, to engage him in combat. "My brother!" exclaimed El-Gundubah, "begin with salutation before the stroke of the sword; for that is a principle in the nature of the noble." But no answer was returned. They fought until their spears were broken, and till their swords were jagged: at length El-Gundubah seized hold of the vest beneath his antagonist's coat of mail, and heaved its wearer from the saddle to the ground. He uplifted his sword; but a voice, so sweet, it would have cured the sick, exclaimed, "Have mercy on thy captive, O hero of the age!" "Art thou a man?" said El-Gundubah, "or a woman?" "I am a virgin damsel," she replied; and, drawing away her "litám,"[1] displayed a face like the moon

[1] The "litám" (or "lithám") is a piece of drapery with which a Bedawee often covers the lower part of his face. It frequently prevents his being

at the full. When El-Gundubah beheld the beauty of her face, and the elegance of her form, he was bewildered, and overpowered with love. He exclaimed, "O mistress of beauties, and star of the morn, and life of souls! acquaint me with thy secret, and inform me of the truth of thy history." She replied, "O hero of our time! O hero of the age and period; shall I relate to thee my story in narrative prose, or in measured verse?" He said, "O beauty of thine age, and peerless-one of thy time! I will hear nothing from thee but measured verse." She then thus related to him all that had happened to her.

"O thou noble hero, and generous knight!
Thou leader of warriours! and foremost in fight!
Hear, now, and attend to the story I tell.
I'm the virgin daughter, thou hero of might!
Of El-Melik [1] Ḳáboos; and a maid whose fame
Has been raised, by her arms, to an envied height;
Acknowledg'd a heroine, bold and expert,
Skill'd alike with the lance and the sword to smite.
Many suitors sought me in marriage, but none
Could ever induce me his love to requite;
And I swore by my Lord, the Compassionate,
And the noble Muṣṭafà, that moon-like light,
That to no man on earth I would e'er consent
In the bonds of marriage myself to unite,
Unless to a hero for prowess renown'd,
To one who should prove himself hardy in fight;
Who in combat should meet me, and overcome,
And never betray the least weakness or fright.
My suitors assembled: I fought each in turn;
And I vanquish'd them all in our people's sight:
Not a horseman among them attain'd his wish;
For I parried the thrust of each daring knight.
I was justly 'The Slayer of Heroes' nam'd;
For no match could be found for my weapon bright.
But I fear'd my father might force me, at last,
To accept, as my husband, some parasite;

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recognized by another Arab, who might make him a victim of blood-revenge.

[1] It was the custom to entitle the chief of a powerful tribe "El-Melik," or "the King."

And therefore I fled; and, in this lonely place,
With my troop of horsemen, I chose to alight.
Here we watch for the passing caravans;
And with plunder we quiet our appetite.
Thou hast made me thy captive, and pardon'd me:
Grant me one favour more: my wish do not slight:
Receive me in marriage: embrace me at once;
For I willingly now acknowledge thy right."

"Ḳattálet-esh-Shug'án," or the Slayer of Heroes (for so was this damsel named, as above related by herself), then said to El-Gundubah, "Come with me and my party to my abode." He went with her; and her people received them with joy, and feasted the Emeer Gundubah three days. On the fourth day, Ḳattálet-esh-Shug'án assembled the people of her tribe, with El-Gundubah, at her own dwelling; and regaled them with a repast, to which high and low were admitted. After they had eaten, they began to converse; and asked El-Gundubah to acquaint them with his history. He accordingly related to them what had befallen him with the Emeer Dárim; how he had liberated him and his sons from captivity, and how ungratefully he had been treated. There were ten persons sitting with him; and nine of these recounted their deeds in arms. The tenth, who was a slave, was then desired to tell his story; and he related his having served the Emeer Ḥáris, and murdered his widow. El-Gundubah heard with impatience this tale of his mother's murderer; and, as soon as it was finished, drew his sword, and struck off the slave's head, exclaiming, "I have taken my blood-revenge upon this traitor-slave!" The persons present all drew their swords, and raised a tremendous shout. Ḳattálet-esh-Shug'án was not then with them; but she heard the shout, and instantly came to inquire the cause; which they related to her; demanding, at the same time, that El-Gundubah should be given up to them to be put to death. She drew them aside, and told them that he had eaten of her food, and that she would not give him up, even if he had robbed her of her honour; but that she

would advise him to take his departure on the morrow, and that, when he should have left her abode, they might do as they pleased. She then went to him, and told him of his danger. He asked what he should do. She answered, "Let us marry forthwith, and depart from these people." And this he gladly consented to do.

They married each other immediately, taking God alone for their witness; and departed at night, and proceeded on their way until the morning, giving thanks to their Lord. For four days they continued their journey, and on the fifth day arrived at a valley abounding with trees and fruits and birds and running streams. They entered it at midnight. Seeing something white among the trees, they approached it; and found it to be a horse, white as camphor. They waited till morning, and then beheld a settlement of Arabs: there were horses, and she and he camels, and tents pitched, and lances stuck in the ground, and pavilions erected; and among them was a great company; and there were maids beating tambourines: they were surrounded with abundance. Through this valley, El-Gundubah and his bride took their way: his love for her increased: they conversed together; and her conversation delighted him. She now, for the first time, ventured to ask him why he had killed the slave, when he was her guest; and he related to her the history of this wretched crime. After this, they talked of the beauties of the valley which they had entered; and while they were thus amusing themselves, a great dust appeared, and beneath it were seen troops of horsemen galloping along. El-Gundubah immediately concluded that they were of his wife's tribe, and were come in pursuit of him; but he was mistaken: for they divided into four parties, and all attacking, in different quarters at the same time, the tribe settled in the valley, soon made the latter raise piteous cries and lamentations, and rend the air with the shouts of "O 'Ámir! O Kiláb!" When El-Gundubah heard the cries of "O Ámir! O Kiláb!" he exclaimed to his wife, "These people are the

sons of my uncle! my flesh and my blood!" And he instantly determined to hasten to their assistance. His bride resolved to accompany him; and they both together rushed upon the enemy, slaying every horsemen in their way, and piercing the breasts of those on foot, with such fury and such success that the defeated tribe rallied again, repulsed their assailants, and recovered all the booty that had been taken; after which they returned to El-Gundubah, and asked him who he was. He answered, "This is not a time to ask questions; but a time to rest from fight and slaughter." So they took him with them, and retired to rest; and after they had rested and eaten, he related to them his history. Delighted with his words, they all exclaimed, "The truth hath appeared; and doubt is dissipated: justice is rendered to the deserving; and the sword is returned to its scabbard!" They immediately acknowledged him their rightful chief: but, after the death of El-Ḥáris, they had chosen for their chief an Emeer named Gábir, who hated El-Ḥáris, and termed him a robber: and this Emeer now disputed their choice, and challenged El-Gundubah to decide the matter by combat. The challenge was accepted, and the two rivals met and fought; but, though Gábir was a thorough warriour, El-Gundubah slew him. This achievement obtained him the possession of Gábir's mare, an animal coveted throughout the desert: the rest of the property of the vanquished chief he left to be parted among the tribe. There were, however, many partisans of Gábir; and these, when they saw him slain, gathered themselves together against El-Gundubah: but he, with the assistance of his own party, defeated them, and put them to flight. Returning from their pursuit, he sat among his people and kinsfolk; and the sheykhs of his tribe brought him horses and arms and everything necessary: he received gifts from every quarter: his wife, also, was presented with ornaments; and from that day the Emeer Gundubah was acknowledged by all his tribe as the chief of the Benee-Kiláb.

CHAPTER XXIV.

PERIODICAL PUBLIC FESTIVALS ETC.

MANY of the most remarkable customs of the modern Egyptians are witnessed at their periodical public festivals celebrated in Cairo; the more important of which I shall here describe. Most of these festivals and other anniversaries take place at particular periods of the lunar, Mohammadan year.

The first ten days of "Moḥarram" (the first month of the Mohammadan year) are considered as eminently blessed, and are celebrated with rejoicing; but the tenth day is especially honoured. They are vulgarly called the "'ashr;" the derivation of which term will be explained hereafter. The custom of selling, during this period of ten days, what is called "mey'ah mubárakah," to be used, during the ensuing year, as a charm against the evil eye, whenever occasion may require, I have already mentioned in the second of the two chapters devoted to the superstitions of the modern Egyptians. I have also mentioned that it is considered, by the Egyptians, unlucky to make a marriage-contract in Moḥarram.

It is a common custom of the Muslims of Egypt to give what they can afford in alms during the month of Moḥarram; especially in the first ten days, and more especially on the tenth day;[1] and many pretend, though few of them really

[1] This custom seems to have been copied from the Jews, who are accustomed to abound in almsgiving and other good works during the ten days commencing with their New Year's Day and ending with the Day of Atonement, more than in all the rest of the year.—See Dr. M'Caul's "Old Paths," pp. 125, 129.

do so, to give, at this season, the "zekah," or alms required by their law, of which I have spoken in a former chapter: they give what, and to whom, they will. During the ten days above mentioned, and particularly on the tenth, many of the women of Cairo, and even those in respectable circumstances, if they have a young child, carry it through the streets, generally on the shoulder, or employ another female to carry it, for the purpose of soliciting alms from any well-dressed person whom they may chance to meet: sometimes the mother or bearer of the child, and sometimes the child itself, asks for the alms; saying, "My master, the alms of the 'ashr."[1] The word "'ashr" is vulgarly understood as meaning the "ten days;" but I think it signifies the "ten nights;" though I am informed that it is a corruption of "'oshr," a term improperly used for "ruba el-'oshr" (the quarter of the tenth, or the fortieth part), which is the proportion that the Muslim is required, by law, to give in alms of the money which he possesses, and of some other articles of property. The sum generally given to a child in the case above described is a piece of five faḍḍahs;[2] and this, and as many others as can be procured in the same manner, are sometimes spent in sweetmeats, &c., but more usually sewed to the child's cap, and worn thus until the next Moḥarram; when, if the child be not too old, the same custom is repeated for its sake; the pieces of money thus obtained being considered as charms.

The women of Egypt, and particularly of Cairo, entertain some curious superstitions respecting the first ten days of Moḥarram. They believe that "ginn" (or genii) visit some people by night during this period; and say that, on this occasion a ginnee appears sometimes in the form of a saḳḳà (or water-carrier), and sometimes in that of a mule. In the former case, the mysterious visitor is called "saḳḳà el-'ashr" (or "the water-carrier of the 'ashr"): in the latter,

[1] "Yá seedee, zekah el-'ashr."

[2] Equivalent to about a farthing and one-fifth.

"baghlet el-'ashr" ("the mule of the 'ashr"). When the ginnee, they say, comes in the form of a saḳḳà, he knocks at the chamber-door of a person sleeping, who asks, "Who is there?" The ginnee answers, "I, the saḳḳà: where shall I empty [the skin]?" The person within, as saḳḳàs do not come at night, knows who his visiter is, and says, "Empty into the water-jar;" and, going out afterwards, finds the jar full of gold.—The ginnee in the form of a mule is described in a more remarkable manner. He bears a pair of saddle-bags filled with gold; a dead man's head is placed upon his back; and round his neck is hung a string of little round bells, which he shakes at the door of the chamber of the person whom he comes to enrich. This person comes out, takes off the dead man's head, empties the saddle-bags of their valuable contents, then fills them with straw or bran or anything else; replaces them and the head, and says to the mule, "Go, O blessed!"—Such are the modes in which the good genii pay their zekah. During the first ten days of Moḥarram, many an ignorant woman ejaculates this petition: "O my Lord, send me the water-carrier of the 'ashr!" or, "Send me the mule of the 'ashr!" The men, in general, laugh at these superstitions.

Some of the people of Cairo say that a party of genii, in the forms and garbs of ordinary mortals, used to hold a midnight "sooḳ" (or market) during the first ten days of Moḥarram, in a street, called Eṣ-Ṣaleebeh, in the southern part of the metropolis, before an ancient sarcophagus, which was called "el-Ḥóḍ el-Marṣood" (or "the Enchanted Trough"). This sarcophagus was in a recess under a flight of steps leading up to the door of a mosque, adjacent to the old palace called Ḳal'at el-Kebsh: it was removed by the French during their occupation of Egypt, and is now in the British Museum. Since its removal, the sooḳ of the genii, it is said, has been discontinued. Very few persons, I am told, were aware of this custom of the genii. Whoever happened to pass through the street where they were

assembled, and bought anything of them, whether dates or other fruit, cakes, bread, &c., immediately after found his purchase converted into gold.

The tenth day of Moḥarram is called "Yóm 'Áshoorà." It is held sacred on many accounts; because it is believed to be the day on which the first meeting of Adam and Eve took place after they were cast out of Paradise; and that on which Noah went out from the ark: also, because several other great events are said to have happened on this day; and because the ancient Arabs, before the time of the Prophet, observed it by fasting. But what, in the opinion of most modern Muslims, and especially the Persians, confers the greatest sanctity on the day of 'Áshoorà, is the fact of its being that on which El-Ḥoseyn, the Prophet's grandson, was slain, a martyr, at the battle of the plain of Karbalà. Many Muslims fast on this day, and some also on the day preceding.

As I am now writing on the day of 'Áshoorà, I shall mention the customs peculiar to it which I have witnessed on the present occasion.—I had to provide myself with a number of five-faḍḍah-pieces before I went out this day, for the alms of the 'ashr, already mentioned. In the streets of the town I saw many young children, from about three to six or seven years of age, chiefly girls, walking about alone, or two or three together, or carried by women, and begging these alms. —In the course of the morning, a small group of blind faḳeers, one of whom bore a half-furled red flag, with the names of El-Ḥoseyn and other worthies worked upon it in white, stopped in the street before my door, and chanted a petition for an alms. One of them began, "O thou who hast alms to bestow on the blessed day of 'Áshoorà!" The others then continued, in chorus, "A couple of grains of wheat! A couple of grains of rice! O Ḥasan! O Ḥoseyn!" The same words were repeated by them several times. As soon as they had received a small piece of money, they passed on; and then performed the same chant before other houses; but only where appearances led them to expect a reward.

Numerous groups of faḳeers go about the town, in different quarters, during this day, soliciting alms in the same manner.

On my paying a visit to a friend, a little before noon, a dish, which it is the custom of the people of Cairo to prepare on the day of 'Áshoorà, was set before me. It is called "ḥoboob," and is prepared with wheat, steeped in water for two or three days, then freed from the husks, boiled, and sweetened over the fire with honey or treacle; or it is composed of rice instead of wheat: generally, nuts, almonds, raisins, &c., are added to it. In most houses this dish is prepared, or sweetmeats of various kinds are procured or made, in accordance with one of the traditions of the Prophets; which is—"Whoso giveth plenty to his household on the day of 'Áshoorà, God will bestow plenty upon him throughout the remainder of the year."

After the call to noon-prayers, I went to the mosque of the Ḥasaneyn, which, being the reputed burial-place of the head of the martyr El-Ḥoseyn, is the scene of the most remarkable of the ceremonies that, in Cairo, distinguish the day of 'Áshoorà. The avenues to this mosque, near the Ḳaḍee's court, were thronged with passengers; and in them I saw several groups of dancing-girls (Gházeeyehs); some, dancing; and others, sitting in a ring in the public thoroughfare, eating their dinner, and (with the exclamation of "bi-smillah!") inviting each well-dressed man who passed by to eat with them. One of them struggled hard with me to prevent my passing without giving them a present. The sight of these unveiled girls, some of them very handsome, and with their dress alluringly disposed to display to advantage their fine forms, was but ill calculated to prepare men who passed by them for witnessing religious ceremonies: but so it is, that, on the occasions of all the great religious festivals in Cairo, and at many other towns in Egypt, these female warrers against modesty (not always seductive, I must confess,) are sure to be seen. On my way to the mosque, I had

occasion to rid myself of some of the small coins which I had provided, to give them to children. My next occasion for disbursing was on arriving before the mosque, when several water-carriers of the class who supply passengers in the streets, surrounded me: I gave two of them twenty faḍḍahs, for which each of them was to distribute the contents of the earthen vessel which he bore on his back to poor passengers, for the sake of "our lord El-Ḥoseyn." This custom I have mentioned in a former chapter.[1]

On entering the mosque, I was much surprised at the scene which presented itself in the great hall, or portico. This, which is the principal part of the mosque, was crowded with visiters, mostly women, of the middle and lower orders, with many children; and there was a confusion of noises like what may be heard in a large school-room where several hundred boys are engaged in play: there were children bawling and crying; men and women calling to each other; and, amid all this bustle, mothers and children were importuning every man of respectable appearance for the alms of the 'ashr. Seldom have I witnessed a scene more unlike that which the interior of a mosque generally presents; and in this instance I was the more surprised, as the Gámè' el-Ḥasaneyn is the most sacred of all the mosques in Cairo. The mats which are usually spread upon the pavement had been removed; some pieces of old matting were put in their stead, leaving many parts of the floor uncovered; and these, and every part, were covered with dust and dirt brought in by the feet of many shoeless persons: for on this occasion, as it is impossible to perform the ordinary prayers in the mosque, people enter without having performed the usual ablution, and without repairing first to the tank to do this; though every person takes off his, or her, shoes, as at other times, on entering the mosque; many leaving them, as I did mine, with a door-keeper. Several parts of the floor were wetted (by children too young to be conscious of the

[1] On Industry.

sanctity of the place); and though I avoided these parts, I had not been many minutes in the mosque before my feet were almost black, with the dirt upon which I had trodden, and with that from other persons' feet which had trodden upon mine. The heat, too, was very oppressive; like that of a vapour bath, but more heavy; though there is a very large square aperture in the roof, with a malḳaf[1] of equal width over it, to introduce the northern breezes. The pulpit-stairs, and the gallery of the muballigheen, were crowded with women; and in the assemblage below, the women were far more numerous than the men. Why this should be the case, I know not, unless it be because the women are more superstitious, and have a greater respect for the day of 'Áshoorà, and a greater desire to honour El-Ḥoseyn by visiting his shrine on this day.

It is commonly said, by the people of Cairo, that no man goes to the mosque of the Ḥasaneyn on the day of 'Áshoorà but for the sake of the women; that is, to be jostled among them; and this jostling he may indeed enjoy to the utmost of his desire, as I experienced in pressing forward to witness the principal ceremonies which contribute with the sanctity of the day to attract such swarms of people. By the back-wall, to the right of the pulpit, were seated, in two rows, face to face, about fifty darweeshes, of various orders. They had not yet begun their performances, or "zikrs," in concert; but one old darweesh, standing between the two rows, was performing a zikr alone; repeating the name of God (Alláh), and bowing his head each time that he uttered the word, alternately to the right and left. In pushing forward to see them, I found myself in a situation rather odd in a country where it is deemed improper for a man even to touch a woman who is not his wife or slave or a near relation. I was so compressed in the midst of four women, that, for some minutes, I could not move in any direction; and was pressed

[1] The "malḳaf" has been described in the Introduction to this work, vol. i. p. 23.

so hard against one young woman, face to face, that, but for her veil, our cheeks had been almost in contact: from her panting, it seemed that the situation was not quite easy to her; though a smile, expressed at the same time by her large black eyes, shewed that it was amusing; she could not, however, bear it long; for she soon cried out, "My eye![1] do not squeeze me so violently." Another woman called out to me, "O Efendee! by thy head! push on to the front, and make way for me to follow thee." With considerable difficulty, I attained the desired place; but in getting thither I had almost lost my sword, and the hanging sleeves of my jacket: some person's dress had caught the guard of the sword, and had nearly drawn the blade from the scabbard before I could get hold of the hilt. Like all around me, I was in a profuse perspiration.

The darweeshes I found to be of different nations, as well as of different orders. Some of them wore the ordinary turban and dress of Egypt; others wore the Turkish ḳá-ooḳ, or padded cap; and others, again, wore high caps, or ṭarṭoors, mostly of the sugar-loaf shape. One of them had a white cap of the form last mentioned, upon which were worked, in black letters, invocations to the first four Khaleefehs, to El-Ḥasan and El-Ḥoseyn, and to other eminent saints, founders of different orders of darweeshes.[2] Most of the darweeshes were Egyptians; but there were among them many Turks and Persians. I had not waited many minutes before they began their exercises. Several of them first drove back the surrounding crowd with sticks; but as no stick was raised at me, I did not retire so far as I ought to have done; and before I was aware of what the darweeshes were about to do, forty of them, with extended arms and joined hands, had formed a large ring, in which I found myself enclosed. For

[1] This is a common expression of affection, meaning, "Thou who art as dear to me as my eye."

[2] The words were, "Yá Aboo-Bekr, Yá 'Omar, Yá 'Osmán, Yá 'Alee, Yá Ḥasan, Yá Ḥoseyn, Yá seyyid Aḥmad Rifá'ah, Yá seyyid 'Abd-El-Ḳádir El-Geelánee, Yá seyyid Aḥmad El-Bedawee, Yá seyyid Ibráheem Ed-Dasooḳee."

a moment I felt half inclined to remain where I was, and join in the zikr; bow, and repeat the name of God: but another moment's reflection on the absurdity of the performance, and the risk of my being discovered to be no darweesh, decided me otherwise; so, parting the hands of two of the darweeshes, I passed outside the ring. The darweeshes who formed the large ring (which enclosed four of the marble columns of the portico) now commenced their zikr, exclaiming, over and over again, "Alláh!" and, at each exclamation, bowing the head and body, and taking a step to

Whirling Darweesh.

the right, so that the whole ring moved rapidly round. As soon as they commenced this exercise, another darweesh, a Turk, of the order of Mowlawees, in the middle of the circle, began to whirl, using both his feet to effect the motion, and extending his arms: the motion increased in velocity until his dress spread out like an umbrella. He continued whirling thus for about ten minutes; after which he bowed to his superior, who stood within the great ring; and then, without shewing any signs of fatigue or giddiness,

joined the darweeshes in the great ring, who had now begun to ejaculate the name of God with greater vehemence, and to jump to the right, instead of stepping. After the whirling, six other darweeshes, within the great ring, formed another ring, but a very small one; each placing his arms upon the shoulders of those next him; and thus disposed, they performed a revolution similar to that of the larger ring, except in being much more rapid; repeating, also, the same exclamation of "Alláh!" but with a rapidity proportionably greater. This motion they maintained for about the same length of time that the whirling of the single darweesh before had occupied; after which, the whole party sat down to rest.--They rose again after the lapse of about a quarter of an hour; and performed the same exercise a second time.—I saw nothing more in the great portico that was worthy of remark, except two faḳeers (who, a bystander told me, were "megázeeb," or idiots), dancing, and repeating the name of God, and each beating a tambourine.

I was desirous of visiting the shrine of El-Ḥoseyn on this anniversary of his death, and of seeing if any particular ceremonies were performed there on this occasion. With difficulty I pushed through the crowd in the great portico to the door of the saloon of the tomb; but there I found comparatively few persons collected. On my entering, one of the servants of the mosque conducted me to an unoccupied corner of the bronze screen which surrounds the monument over the place where the martyr's head is said to be buried, that I might there recite the Fát'ḥah: this duty performed, he dictated to me the following prayer; pausing after every two or three words, for me to repeat them, which I affected to do; and another person, who stood on my left, saying "Ámeen" (or Amen), at the close of each pause. "O God, accept my visit, and perform my want, and cause me to attain my wish; for I come with desire and intent, and urge Thee by the seyyideh Zeyneb, and the Imám Esh-Sháfe'ee,

and the Sulṭán Aboo-So'ood."[1] After this followed similar words in Turkish, which were added in the supposition that I was a Turk, and perhaps did not understand the former words in Arabic. This short supplication has been often dictated to me at the tombs of saints in Cairo, on festival days. On the occasion above described, before I proceeded to make the usual circuit round the screen which encloses the monument, I gave to the person who dictated the prayer a small piece of money, and he, in return, presented me with four little balls of bread, each about the size of a hazel-nut. This was consecrated bread, made of very fine flour at the tomb of the seyyid Aḥmad El-Bedawee, and brought thither, as it is to several saints' tombs in Cairo on occasions of general visiting, to be given to the more respectable of the visiters. It is called "'Eysh es-seyyid El-Bedawee." Many persons in Egypt keep a little piece of it (that is, one of the little balls into which it is formed,) constantly in the pocket, as a charm; others eat it, as a valuable remedy against any disorder, or as a preventive of disease.

Generally, towards the end of "Ṣafar" (the second month), the caravan of Egyptian pilgrims, returning from Mekkeh, arrives at Cairo: hence, this month is vulgarly called "Nezlet el-Ḥágg" (the Alighting of the Pilgrims). Many pilgrims, coming by the Red Sea, arrive before the caravan. A caravan of merchant-pilgrims arrives later than the main body of pilgrims.

An officer, called "Sháweesh el-Ḥágg," arrives about four or five days before the caravan, having pushed on, with two Arabs, mounted on fleet dromedaries, to announce the approach of the Ḥágg,[2] and the expected day of their arrival

[1] Áboo-So'ood was a very famous saint; and, being esteemed the most holy person of his day, received the appellation of "Sulṭán," which has been conferred upon several other very eminent welees, and, when thus applied, signifies "King of Saints." The tomb of Áboo-So'ood is among the mounds of rubbish on the south of Cairo.

[2] The term "ḥágg" is applied both collectively and individually (to the whole caravan, or body of pilgrims, and to a single pilgrim).

at the metropolis, and to bring letters from pilgrims to their friends. He and his two companions exclaim, as they pass along, to the passengers in the way, "Blessing on the Prophet!" or, "Bless the Prophet!" And every Muslim who hears the exclamation responds, "O God, bless him!"[1]—They proceed directly to the Citadel, to convey the news to the Báshà or his representative. The Sháweesh divides his letters into packets, with the exception of those which are to great or wealthy people, and sells them, at so many dollars a packet, to a number of persons who deliver them, and receive presents from those to whom they are addressed, but sometimes lose by their bargains. The Sháweesh himself delivers those to the great and rich, and obtains from them handsome presents of money, or a shawl, &c.

Some persons go out two or three days' journey, to meet their friends returning from pilgrimage, taking with them fresh provisions, fruits, &c., and clothes, for the wearied pilgrims. The poorer classes seldom go further than the Birket el-Ḥágg (or Lake of the Pilgrims, about eleven miles from the metropolis), the place where the caravan passes the last night but one before its entry into the metropolis; or such persons merely go to the last halting-place. These usually take with them some little luxury in the way of food, and an ass, as an agreeable substitute to the pilgrim for his jaded and uneasy camel:[2] together with some clean if not new, clothes; and many go out with musicians to pay

[1] The Arabic words here translated are given in two notes in chap. xiii., near the beginning.

[2] Many persons who have not applied themselves to the study of natural history are ignorant of the remarkable fact that the camel has in itself a provision against hunger, besides its well-known supply against thirst. When deprived of its usual food for several successive days, it feeds upon the fat of its own hump, which, in these circumstances, gradually disappears before the limbs are perceptibly reduced. This explanation of the use of an excrescence which would otherwise seem a mere inconvenient incumbrance shews how wonderfully the camel is adapted to the peculiar circumstances in which Providence has placed it, and perhaps may be applied with equal propriety to the hump of the bull and cow, and some other animals, in hot and arid climates.

honour to their friends. It is very affecting to see, at the approach of the caravan, the numerous parties who go out with drums and pipes to welcome and escort to the city their friends arrived from the holy places, and how many, who went forth in hope, return with lamentation instead of music and rejoicing; for the arduous journey through the desert is fatal to a great number of those pilgrims who cannot afford themselves necessary conveniences. Many of the women who go forth to meet their husbands or sons receive the melancholy tidings of their having fallen victims to privation and fatigue. The piercing shrieks with which they rend the air as they retrace their steps to the city are often heard predominant over the noise of the drum, and the shrill notes of the hautboy, which proclaim the joy of others.

The pilgrims, on their return, are often accosted, by passengers, with the petition, "Pray for pardon for me;" and utter this short ejaculation, "God pardon thee!" or, "O God! pardon him!" This custom owes its origin to a saying of the Prophet—"God pardoneth the pilgrim, and him for whom the pilgrim imploreth pardon."

I write the following account of the Nezlet el-Ḥágg just after witnessing it, in the year of the Flight 1250 (A.D. 1834).—The caravan arrived at its last halting-place, the Ḥaṣweh, a pebbly tract of the desert, near the northern suburb of Cairo, last night, on the eve of the 4th of Rabeeạ el-Owwal. A few pilgrims left the caravan after sunset, and entered the metropolis. The caravan entered this morning, the fourth of the month. I was outside the walls soon after sunrise, before it drew near; but I met two or three impatient pilgrims, riding upon asses, and preceded by musicians or by flag-bearers, and followed by women singing; and I also met several groups of women who had already been out to make inquiries respecting relations whom they expected, and were returning with shrieks and sobs. Their lamentation seemed more natural, and more deeply felt, than that which is made at funerals. This year, in

addition to a great many deaths, there were to be lamented a thousand men who had been seized for the army; so that, perhaps, there was rather more wailing than is usual. About two hours and a half after sunrise, the caravan began to draw near to the gates of the metropolis, parted in three lines; one line towards the gate called Báb en-Naṣr; another directly towards the Báb el-Futooḥ; and the third, branching off from the second, to the Báb el-'Adawee. The caravan this year was more numerous than usual (though many pilgrims went by sea); and, in consequence of the seizure of so many men for the army, it comprised an uncommon proportion of women. Each of the three lines into which it divided to enter the metropolis, as above-mentioned, consisted, for the most part, of an uninterrupted train of camels, proceeding one by one; but sometimes there were two abreast; and in a few places the train was broken for a short space. Many of the pilgrims had quitted their camels to take the more easy conveyance of asses, and rode beside their camels; many of them attended by musicians, and some by flag-bearers.

The most common kind of camel-litter used by the pilgrims is called a "musaṭṭaḥ," or "ḥeml musaṭṭaḥ." It resembles a small, square tent, and is chiefly composed of two long chests, each of which has a high back: these are placed on the camel in the same manner as a pair of panniers, one on each side; and the high backs, which are placed outwards, together with a small pole resting on the camel's pack-saddle, support the covering which forms what may be called the tent. This conveyance accommodates two persons. It is generally open at the front, and may also be opened at the back. Though it appears comfortable, the motion is uneasy; especially when it is placed upon a camel that has been accustomed to carry heavy burdens, and consequently has a swinging walk; but camels of easy pace are generally chosen for bearing the musaṭṭaḥ and other kinds of litter. There is one kind of litter called a "shibreeyeh," composed of a small, square

platform, with an arched covering. This accommodates but one person, and is placed on the back of the camel: two saḥḥárahs (or square chests), one on each side of the camel, generally form a secure foundation for the shibreeyeh. The most comfortable kind of litter is that called a "takht'rawán," which is most commonly borne by two camels, one before, and the other behind: the head of the latter is painfully bent down under the vehicle. This litter is sometimes borne by four mules, in which case its motion is more easy. Two light persons may travel in it. In general, it has a small projecting meshrebeeyeh of wooden lattice-work at the front and back, in which one or more of the porous earthen water-bottles so much used in Egypt may be placed.

I went on to the place where the caravan had passed the last night. During my ride from the suburb to this spot, which occupied a little more than half an hour (proceeding at a slow pace), about half the caravan passed me; and in half an hour more, almost the whole had left the place of encampment.[1] I was much interested at seeing the meetings of wives, brothers, sisters, and children, with the pilgrims: but I was disgusted with one pilgrim: he was dressed in ragged clothes, and sitting on a little bit of old carpet, when his wife, or perhaps his sister, came out to him, perspiring under the weight of a large bundle of clothes, and fervently kissed him, right and left: he did not rise to meet her; and only made a few cold inquiries.—The Emeer el-Ḥágg (or chief of the caravan) and his officers, soldiers, &c., were encamped apart from the rest of the caravan. By his tent a tall spear was stuck in the ground; and by its side also stood the "Maḥmal," or "Maḥmil"[2] (of which I shall presently give a sketch

[1] Had I remained stationary, somewhat more than two hours would have elapsed before the whole caravan had passed me.

[2] This latter is the correct appellation, but it is commonly called "Maḥmal;" and I shall follow, on future occasions, the usual pronounciation "Miḥmal" is also correct, but not usual.

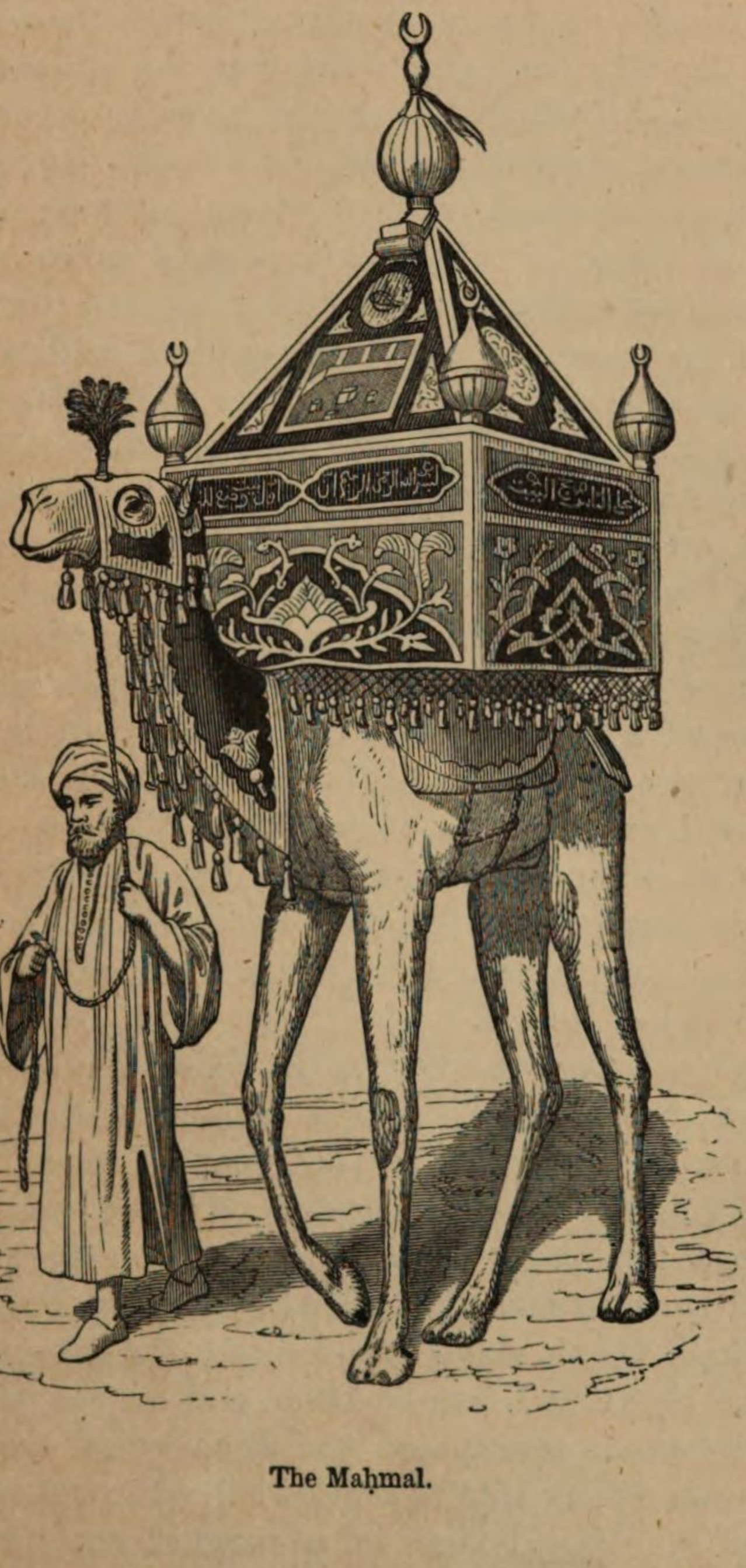
and description); with its travelling cover of canvass, ornamented with a few inscriptions.

Many of the pilgrims bring with them, as presents from "the holy territory," water of the sacred well of "Zemzem" (in China bottles, or tin or copper flasks), pieces of the "kisweh" (or covering) of the Kaạbeh (which is renewed at the season of the pilgrimage), dust from the Prophet's tomb (made into hard cakes), "libán" (or frankincense), "leef" (or fibres of the palm-tree, used in washing, as we employ a sponge), combs of aloes-wood, "sebḥahs" (or rosaries) of the same or other materials, "miswáks" (or sticks for cleaning the teeth, which are generally dipped in Zemzem-water, to render them more acceptable), "kohl" (or black powder for the eyes), shawls, &c., of the manufacture of the Ḥegáz,[1] and various things from India.

It is a common custom to ornament the entrance of a pilgrim's house, a day, or two or three days, before his arrival; painting the door, and colouring the alternate courses of stone on each side and above it with red ochre, and whitewash; or, if it be of brick, ornamenting it in a similar manner, with broad horizontal stripes of red and white: often, also, trees, camels, &c., are painted in a very rude manner, in green, black, red, and other colours. The pilgrim sometimes writes to order this to be done. On the evening after his arrival, he entertains his friends with a feast, which is called "the feast of the Nezleh." Numerous guests come to welcome him, and to say, "Pray for pardon for me." He generally remains at home a week after his return; and on the seventh day gives to his friends another entertainment, which is called "the feast of the Subooạ." This continues during the day and ensuing night; and a khatmeh, or a zikr, is usually performed in the evening.

On the morning after that on which the main body of the pilgrims of the great caravan enter the metropolis, another spectacle is witnessed: this is the return of the Maḥmal,

[1] Or, as pronounced in Arabia, Ḥejáz.



The Maḥmal.

which is borne in procession from the Ḥaṣweh, through the metropolis, to the Citadel. This procession is not always arranged exactly in the same order: I shall describe it as I have this day witnessed it, on the morning after the return of the pilgrims of which I have just given an account.

First, I must describe the Maḥmal itself. It is a square skeleton-frame of wood, with a pyramidal top; and has a covering of black brocade, richly worked with inscriptions and ornamental embroidery in gold, in some parts upon a ground of green or red silk, and bordered with a fringe of silk, with tassels surmounted by silver balls. Its covering is not always made after the same pattern, with regard to the decorations; but in every cover that I have seen, I have remarked, on the upper part of the front, a view of the Temple of Mekkeh, worked in gold; and, over it, the Sulṭán's cipher. It contains nothing; but has two muṣ-ḥafs (or copies of the Ḳur-án), one on a small scroll, and the other in the usual form of a book, also small, each enclosed in a case of gilt silver, attached externally at the top. The sketch which I insert will explain this description. The five balls with crescents, which ornament the Maḥmal, are of gilt silver. The Maḥmal is borne by a fine tall camel, which is generally indulged with exemption from every kind of labour during the remainder of its life.

It is related that the Sulṭán Eẓ-Ẓáhir Beybars, King of Egypt, was the first who sent a Maḥmal with the caravan of pilgrims to Mekkeh, in the year of the Flight 670 (A.D. 1272), or 675; but this custom, it is generally said, had its origin a few years before his accession to the throne. Sheger-ed-Durr (commonly called Shegeret-ed-Durr), a beautiful Turkish female slave, who became the favourite wife of the Sulṭán Eṣ-Ṣáleḥ Negm-ed-Deen, and on the death of his son (with whom terminated the dynasty of the house of Eiyoob) caused herself to be acknowledged as Queen of Egypt, performed the pilgrimage in a magnificent "hódag" (or covered litter), borne by a camel; and for several successive

years her empty hódag was sent with the caravan merely for the sake of state. Hence, succeeding princes of Egypt sent, with each year's caravan of pilgrims, a kind of hódag (which received the name of "Maḥmal," or "Maḥmil"), as an emblem of royalty; and the kings of other countries followed their example.[1] The Wahhábees prohibited the Maḥmal as an object of vain pomp: it afforded them one reason for intercepting the caravan.

The procession of the return of the Maḥmal, in the year above mentioned, entered the city, by the Báb en-Naṣr, about an hour after sunrise. It was headed by a large body of Nizám (or regular) infantry. Next came the Maḥmal, which was followed, as usual, by a singular character: this was a long-haired, brawny, swarthy fellow, called "Sheykh-el-Gemel" (or Sheykh of the Camel), almost entirely naked, having only a pair of old trowsers: he was mounted on a camel, and was incessantly rolling his head. For many successive years this sheykh has followed the Maḥmal, and accompanied the caravan to and from Mekkeh; and all assert that he rolls his head during the whole of the journey. He is supplied by the government with two camels and his travelling provisions. A few years ago there used also to follow the Maḥmal, to and from Mekkeh, an old woman, with her head uncovered, and only wearing a shirt. She was called "Umm-el-Ḳuṭaṭ" (or the Mother of the Cats), having always five or six cats sitting about her on her camel.—Next to the sheykh of the camel, in the procession which I have begun to describe, followed a group of Turkish horsemen; and then, about twenty camels, with stuffed and ornamented saddles, covered with cloth, mostly red and green. Each saddle was decorated with a number of small flags, slanting

[1] Almost all travellers have given erroneous accounts of the Maḥmal; some asserting that its covering is that which is destined to be placed over the tomb of the Prophet: others, that it contains the covering which is to be suspended round the Kaabeh. Burckhardt, with his general accuracy, describes it as a mere emblem of royalty.

forward from the fore part, and a small plume of ostrich-feathers upon the top of a stick fixed upright upon the same part; and some had a large bell hung on each side: the ornaments on the covering were chiefly formed of the small shells called cowries. I think I perceived that these camels were slightly tinged with the red dye of the ḥennà; as they are on other similar occasions. They were followed by a very numerous body of Bedawee horsemen; and with these the procession was closed.

Having been misinformed as to the time of the entry of the Maḥmal, on my arriving at the principal street of the city I found myself in the midst of the procession; but the Maḥmal had passed. Mounting a donkey that I had hired, I endeavoured to overtake it; but it was very difficult to make any progress: so, without further loss of time, I took advantage of some by-streets, and again joined the procession: I found, however, that I had made very little advancement. I therefore dismounted; and, after walking and running, and dodging between the legs of the Bedawees' horses, for about half an hour, at length caught a glimpse of the Maḥmal, and by a great effort, and much squeezing, overtook it soon after, about a quarter of an hour before it entered the great open place called the Rumeyleh, before the Citadel. After touching it three times, and kissing my hand, I caught hold of the fringe, and walked by its side. The guardian of the sacred object, who walked behind it, looked very hard at me, and induced me to utter a pious ejaculation, which perhaps prevented his displacing me; or possibly my dress influenced him; for he only allowed other persons to approach and touch it one by one, and then drove them back. I continued to walk by its side, holding the fringe, nearly to the entrance of the Rumeyleh. On my telling a Muslim friend, to-day, that I had done this, he expressed great astonishment, and said that he had never heard of any one having done so before, and that the Prophet had certainly taken a love for me or I could not have been allowed: he added that I had

derived an inestimable blessing, and that it would be prudent in me not to tell any others of my Muslim friends of this fact, as it would make them envy me so great a privilege, and perhaps displease them. I cannot learn why the Maḥmal is esteémed so sacred. Many persons shewed an enthusiastic eagerness to touch it; and I heard a soldier exclaim, as it passed him, "O my Lord, Thou hast denied my performing the pilgrimage!" The streets through which it passed were densely crowded; the shops were closed, and the maṣṭabahs occupied by spectators. It arrived at the Rumeyleh about an hour and a half after it had entered the metropolis: it crossed this large place to the entrance of the long open space called Ḳarà Meydán; next proceeded along the latter place, while about twelve of the guns of the Citadel fired a salute; then returned to the Rumeyleh, and proceeded through it to the northern gate of the Citadel, called Báb el-Wezeer.

A curious custom is allowed to be practised on the occasions of the processions of the Maḥmal and Kisweh; which latter, and a more pompous procession of the Maḥmal, on its departure for Mekkeh, will be hereafter described. Numbers of boys go about the streets of the metropolis in companies; each boy armed with a short piece of the thick end of a palm-stick, called a "maḳra'ah,"[1] in which are made two or three splits, extending from the larger end to about half the length; and any Christian or Jew whom they meet they accost with the demand of "Hát el-'ádeh," or "Give the customary present." If he refuse the gift of five or ten faḍḍahs, they fall to beating him with their maḳra'ahs. Last year a Frank was beaten by some boys, in accordance with this custom, and sought refuge in a large wekáleh; but some of the boys entered after him, and repeated the beating. He complained to the Báshà, who caused a severe bastinading to be administered to the Sheykh of the wekáleh for not having protected him.

[1] Pronounced "maḳra''ah;" but correctly written "miḳra'ah."

In the beginning of the month of "Rabeeạ el-Owwal" (the third month) preparations are commenced for celebrating the festival of the Birth of the Prophet, which is called "Moolid[1] en-Nebee." The principal scene of this festival is the south-west quarter of the large open space called Birket el-Ezbekeeyeh, almost the whole of which, during the season of the inundation, becomes a lake: this is the case for several years together at the time of the festival of the Prophet, which is then celebrated on the margin of the lake; but at present, the dry bed of the lake is the chief scene of the festival.[2] In the quarter above mentioned, several large tents (called "ṣeewáns") are pitched; mostly for darweeshes, who, every night, while the festival lasts, assemble in them, to perform zikrs. Among these is erected a mast ("ṣáree"), firmly secured by ropes, and with a dozen or more lamps hung to it. Around it, numerous darweeshes, generally about fifty or sixty, form a ring, and repeat zikrs. Near the same spot is erected what is termed a "ḳáïm"; which consists of four masts erected in a line, a few yards apart, with numerous ropes stretched from one to the other and to the ground: upon these ropes are hung many lamps; sometimes in the form of flowers, lions, &c.; sometimes, of words, such as the names of God and Moḥammad, the profession of the faith, &c.; and sometimes arranged in a merely fanciful, ornamental manner. The preparations for the festival are generally completed on the second day of the month; and on the following day the rejoicings and ceremonies begin: these continue, day and night, until the twelfth night of the month; that is, according to the Mohammadan mode of reckoning, the night preceding the twelfth day of the month; which night is that of the Moolid,

[1] I have before mentioned that this word is more properly pronounced "Mólid."

[2] This lake has been filled up, and planted as a garden, since the account here given was written; and the tract on the western side of the space that was occupied by the lake is now the chief scene of the festival.

properly speaking.[1] During this period of nine days and nights, numbers of the inhabitants of the metropolis flock to the Ezbekeeyeh.—I write these notes during the Moolid, and shall describe the festival of this year (the year of the Flight 1250, A.D. 1834), mentioning some particulars in which it differs from those of former years.

During the day-time, the people assembled at the principal scene of the festival are amused by Shá'ers (or reciters of the romance of Aboo-Zeyd), conjurers, buffoons, &c. The Ghawázee have lately been compelled to vow repentance, and to relinquish their profession of dancing, &c.: consequently, there are now none of them at the festival. These girls used to be among the most attractive of all the performers. In some parts of the neighbouring streets, a few swings and whirligigs are erected, and numerous stalls for the sale of sweetmeats, &c. Sometimes, rope-dancers, who are gipsies, perform at this festival; but there are none this year. At night, the streets above mentioned are lighted with many lamps, which are mostly hung in lanterns of wood:[2] numbers of shops and stalls, stocked with eatables, chiefly sweetmeats, are open during almost the whole of the night; and so too are the coffee-shops; at some of which, as well as in other places, Shá'ers or Mohaddits amuse the persons who choose to stop and listen to their recitations. Every night, an hour or more after midnight, processions of darweeshes pass through this quarter: instead of bearing flags, as they do in the day, they carry long staves, with a number of lamps attached to them at the upper part, and called "menwars." The procession of a company of darweeshes, whether by day, with flags, or by night, with menwars, is called the procession of the "ishárah" of the

[1] The twelfth day of Rabeea el-Owwal is also the anniversary of the *death* of Mohammad. It is remarkable that his birth and death are both related to have happened on the same day of the same month, and on the same day of the week, namely, Monday.

[2] Like that represented in Chapter VI.

sect; that is, of the "banner;" or, rather, the term "ishárah" is applied to the procession itself. These darweeshes are mostly persons of the lower orders, and have no distinguishing dress: the greater number wear an ordinary turban, and some of them merely a ṭarboosh, or a padded or felt cap; and most of them wear the common blue linen or cotton, or brown woollen, shirt, the dress which they wear on other occasions at their daily work or at their shops.

On the last two nights, the festival is more numerously attended than on the preceding nights, and the attractions are greater. I shall describe what I have just witnessed on the former of these nights.

This being the eleventh night of the lunar month, the moon was high, and enlivened the scenes of festivity. I passed on to a street called Sook El-Bekree, on the south of the Birket el-Ezbekeeyeh, to witness what I was informed would be the best of the zikrs that were to be performed. The streets through which I passed were crowded; and persons were here allowed, on this occasion, to go about without lanterns. As is usually the case at night, there were scarcely any women among the passengers. At the scene of the zikr in the Sook El-Bekree, which was more crowded than any other place, was suspended a very large "negefeh" (a chandelier, or rather a number of chandeliers, chiefly of glass, one below another, placed in such a manner that they all appeared but one), containing about two or three hundred ḳandeels (or small glass lamps).[1] Around this were many lanterns of wood, each having several ḳandeels hanging through the bottom. These lights were not hung merely in honour of the Prophet: they were near a "záwiyeh" (or small mosque) in which is buried the sheykh Darweesh[2] El-'Ashmáwee; and this night was his Moolid. A zikr is performed here every Friday-night (or what *we* call Thursday-night); but not with so much display as on the present

[1] Represented in Chapter V., near the end.

[2] This was his name, not a title.

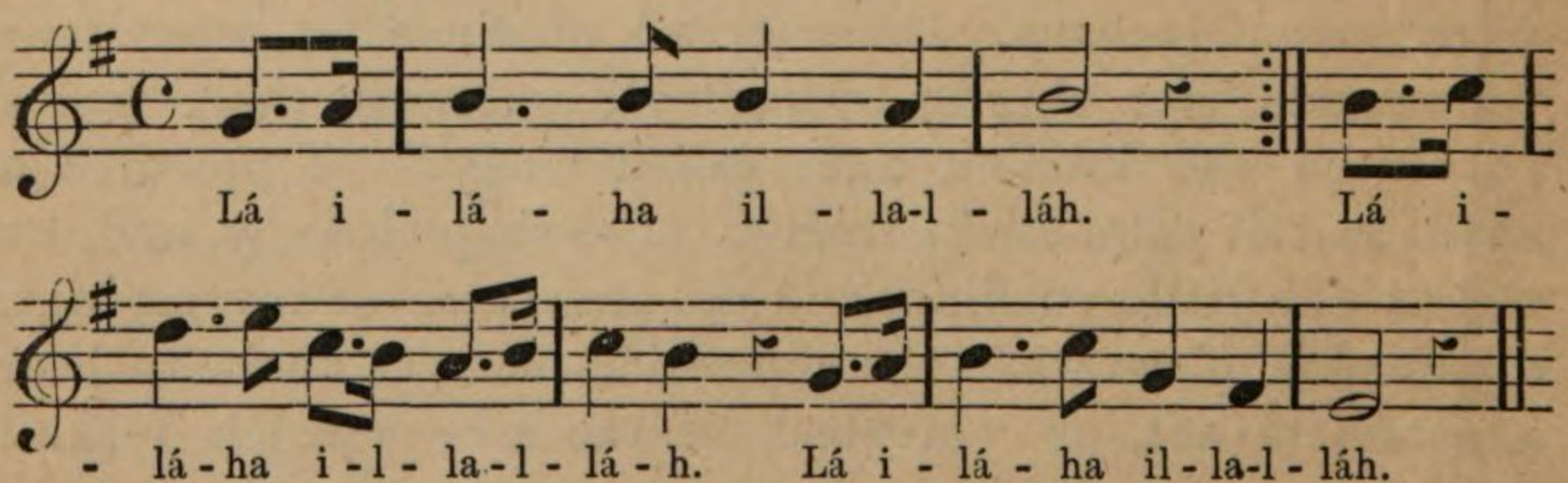
occasion. I observed many Christian black turbans here; and having seen scarcely any elsewhere this night, and heard the frequent cry of "A grain of salt in the eye of him who doth not bless the Prophet!" ejaculated by the sellers of sweetmeats, &c., which seemed to shew that Christians and Jews were at least in danger of being insulted, at a time when the zeal of the Muslims was unusually excited, I asked the reason why so many Copts should be congregated at the scene of this zikr: I was answered, that a Copt, who had become a Muslim, voluntarily paid all the expenses of this Moolid of the sheykh Darweesh. This sheykh was very much revered: he was disordered in mind, or imitated the acts of a madman; often taking bread and other eatables, and stamping upon them, or throwing them into dirt; and doing many other things directly forbidden by his religion: yet was he esteemed an eminent saint; for such acts, as I have remarked on a former occasion, are considered the results of the soul's being absorbed in devotion. He died about eight years ago.

The "zikkeers" (or the performers of the zikr), who were about thirty in number, sat cross-legged, upon matting extended close to the houses on one side of the street, in the form of an oblong ring. Within this ring, along the middle of the matting, were placed three very large wax-candles, each about four feet high, and stuck in a low candlestick. Most of the zikkeers were Aḥmedee darweeshes, persons of the lower orders, and meanly dressed: many of them wore green turbans. At one end of the ring were four "munshids" (or singers of poetry), and with them was a player on the kind of flute called "náy." I procured a small seat of palm-sticks from a coffee-shop close by, and, by means of a little pushing, and the assistance of my servant, obtained a place with the munshids, and sat there to hear a complete act, or "meglis," of the zikr; which I shall describe as completely as I can, to convey a notion of the kind of zikr most common and most approved in Cairo. It

commenced at about three o'clock (or three hours after sunset), and continued two hours.

The performers began by reciting the Fát'ḥah, altogether; their Sheykh (or chief) first exclaiming, "El-Fát'ḥah!" They then chanted the following words: "O God, bless our lord Moḥammad among the former generations; and bless our lord Moḥammad among the latter generations; and bless our lord Moḥammad in every time and period; and bless our lord Moḥammad among the most exalted princes,[1] unto the day of judgment: and bless all the prophets and apostles among the inhabitants of the heavens and of the earth: and may God (whose name be blessed and exalted!) be well pleased with our lords and our masters, those persons of illustrious estimation, Aboo-Bekr, and 'Omar and 'Osmán and 'Alee, and with all the other favourites of God. God is our sufficiency; and excellent is the Guardian. And there is no strength nor power but in God, the High, the Great. O God, O our Lord, O Thou liberal of pardon, O Thou most bountiful of the most bountiful. O God. Amen." They were then silent for three or four minutes; and again recited the Fát'ḥah, but silently. This form of prefacing the zikr is commonly used by almost all orders of darweeshes in Egypt.[2]

After this preface, the performers began the zikr. Sitting in the manner above described, they chanted, in slow measure, "Lá iláha illa-lláh" ("There is no deity but God"), to the following air:



[1] The angels in heaven.

[2] It is called "istiftáḥ ez-zikr."

bowing the head and body twice in each repetition of "Lá iláha illa-lláh." Thus they continued about a quarter of an hour; and then, for about the same space of time, they repeated the same words to the same air, but in a quicker measure, and with correspondingly quicker motions. In the meantime, the munshids frequently sang, to the same, or a variation of the same, air, portions of a ḳaṣeedeh, or of a muweshshaḥ; an ode of a similar nature to the Song of Solomon, generally alluding to the Prophet as the object of love and praise.

I shall here give a translation of one of these muweshshaḥs, which are very numerous, as a specimen of their style, from a book containing a number of these poems, which I have purchased during the present Moolid, from a darweesh who presides at many zikrs. He pointed out the following poem as one of those most common at zikrs, and as one which was sung at the zikr which I have begun to describe. I translate it verse for verse; and imitate the measure and system of rhyme of the original, with this difference only, that the first, third, and fifth lines of each stanza rhyme with each other in the original, but not in my translation.

"With love my heart is troubled;
And mine eyelid hind'reth sleep:
My vitals are dissever'd;
While with streaming tears I weep.
My union seems far distant:
Will my love e'er meet mine eye?
Alas! Did not estrangement
Draw my tears, I would not sigh.

"By dreary nights I'm wasted:
Absence makes my hope expire:
My tears, like pearls, are dropping;
And my heart is wrapt in fire.
Whose is like my condition?
Scarcely know I remedy.
Alas! Did not estrangement
Draw my tears, I would not sigh.

"O turtle-dove! acquaint me
Wherefore thus dost thou lament?
Art thou so stung by absence?
Of thy wings depriv'd, and pent?
He saith, 'Our griefs are equal:
Worn away with love, I lie.'
Alas! Did not estrangement
Draw my tears, I would not sigh.

"O First, and sole Eternal!
Shew thy favour yet to me.
Thy slave, Aḥmad El-Bekree,[1]
Hath no Lord excepting Thee.
By Ṭá-Há,[2] the Great Prophet!
Do Thou not his wish deny.
Alas! Did not estrangement
Draw my tears, I would not sigh."

I must translate a few more lines, to shew more strongly the similarity of these songs to that of Solomon; and lest it should be thought that I have varied the expressions, I shall not attempt to render them into verse. In the same collection of poems sung at zikrs is one which begins with these lines:—

"O gazelle from among the gazelles of El-Yemen!
I am thy slave without cost:
O thou small of age, and fresh of skin!
O thou who art scarce past the time of drinking milk!"

In the first of these verses we have a comparison exactly agreeing with that in the concluding verse of Solomon's Song; for the word which, in our Bible, is translated a "roe," is used in Arabic as synonymous with "ghazál" (or a gazelle); and the mountains of El-Yemen are "the mountains of spices."—This poem ends with the following lines:—

"The phantom of thy form visited me in my slumber:
I said, 'O phantom of slumber! who sent thee?'

---

[1] The author of the poem. The singer sometimes puts his own name in the place of this.

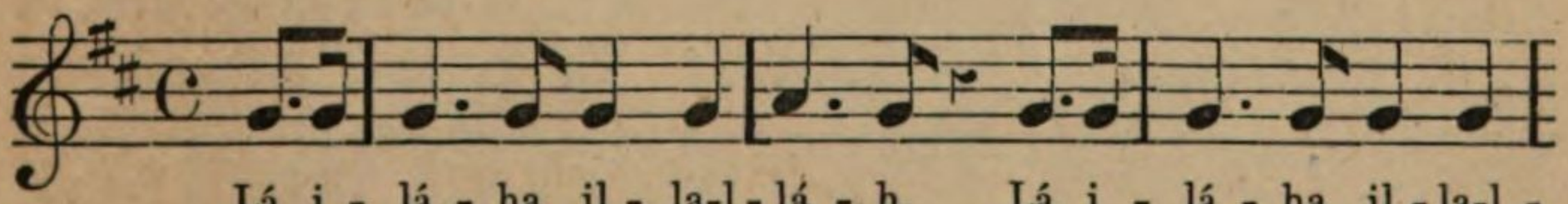
[2] "Ṭá-Há" (as I have mentioned on a former occasion) is a name of the Arabian Prophet.

He said, 'He sent me whom thou knowest;
He whose love occupies thee.'
The beloved of my heart visited me in the darkness of night:
I stood, to shew him honour, until he sat down.
I said, 'O thou my petition, and all my desire!
Hast thou come at midnight, and not feared the watchmen?'
He said to me, 'I feared; but, however, love
Had taken from me my soul and my breath.'"

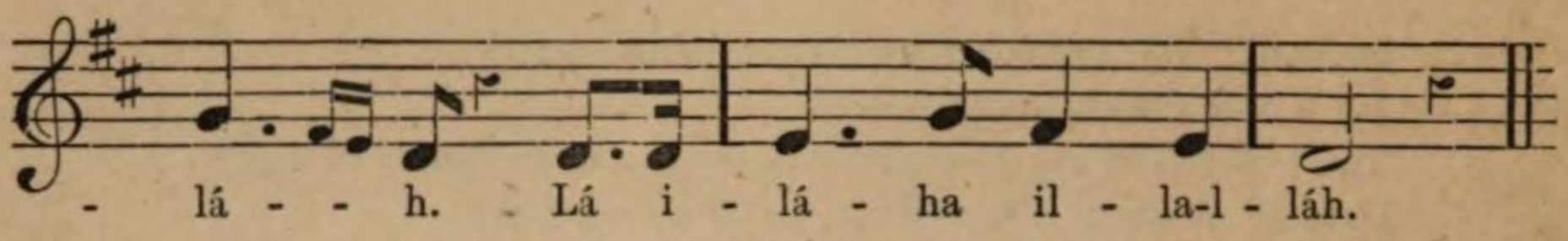
Compare the above with the second and five following verses of the fifth chapter of Solomon's Song.—Finding that songs of this description are extremely numerous, and almost the only poems sung at zikrs; that they are composed for this purpose, and intended only to have a spiritual sense (though certainly not understood in such a sense by the generality of the vulgar[1]); I cannot entertain any doubt as to the design of Solomon's Song. The specimens which I have just given of the religious love-songs of the Muslims have not been selected in preference to others as most agreeing with that of Solomon; but as being in frequent use; and the former of the two as having been sung at the zikr which I have begun to describe. I must now resume the description of that zikr.

At frequent intervals (as is customary in other zikrs), one of the munshids sang out the word "Meded;" accenting each syllable. "Meded" signifies, when thus used, spiritual or supernatural aid, and implies an invocation for such aid.

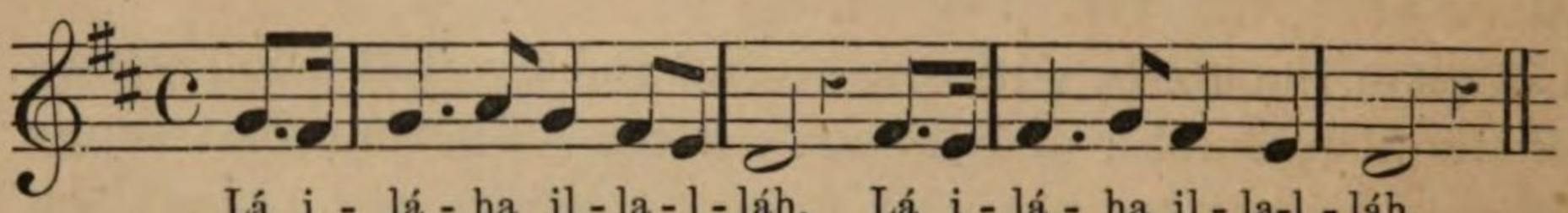
The zikkeers, after having performed as above described, next repeated the same words to a different air, for about the same length of time; first, very slowly, then quickly. The air was as follows:



[1] As a proof of this, I may mention, that, since the above was written, I have found the last six of the lines here translated, with some slight alterations, inserted as a common love-song in a portion of the "Thousand and One Nights," printed at Calcutta (vol. i. p. 425).



Then they repeated these words again, to the following air, in the same manner :



They next rose, and, standing in the same order in which they had been sitting, repeated the same words to another air. During this stage of their performance, they were joined by a tall, well-dressed, black slave, whose appearance induced me to inquire who he was: I was informed that he was a eunuch, belonging to the Báshà. The zikkeers, still standing, next repeated the same words in a very deep and hoarse tone; laying the principal emphasis upon the word "Lá" and the last syllable but one of the words following; and uttering, apparently, with a considerable effort: the sound much resembled that which is produced by beating the rim of a tambourine. Each zikkeer turned his head alternately to the right and left at each repetition of "Lá iláha illa-lláh." The eunuch above mentioned, during this part of the zikr, became what is termed "melboos," or possessed. Throwing his arms about, and looking up, with a very wild expression of countenance, he exclaimed, in a very high tone, and with great vehemence and rapidity, "Allah! Allah! Allah! Alláh! lá lá lá lá lá lá lá lá lá lá lá lá láh! Yá 'ammee![1] Yá 'ammee! Yá 'ammee 'Ashmáwee! Yá'Ashmáwee! Yá'Ashmáwee! Yá'Ashmáwee!" His voice gradually became faint; and when he had uttered these words, though he was held by a darweesh who was next him, he fell on the ground, foaming at the mouth, his eyes

[1] "Yá 'ammee!" signifies "O my uncle!"

closed, his limbs convulsed, and his fingers clenched over his thumbs. It was an epileptic fit: no one could see it and believe it to be the effect of feigned emotions: it was undoubtedly the result of a high state of religious excitement. Nobody seemed surprised at it; for occurrences of this kind at zikrs are not uncommon. All the performers now appeared much excited, repeating their ejaculations with greater rapidity, violently turning their heads, and sinking the whole body at the same time; some of them jumping. The eunuch became melboos again, several times; and I generally remarked that his fits happened after one of the munshids had sung a line or two, and exerted himself more than usually to excite his hearers: the singing was, indeed, to my taste, very pleasing. Towards the close of the zikr, a private soldier, who had joined throughout the whole performance, also seemed, several times, to be melboos; growling in a horrible manner, and violently shaking his head from side to side. The contrast presented by the vehement and distressing exertions of the performers at the close of the zikr, and their calm gravity and solemnity of manner at the commencement, was particularly striking. Money was collected during the performance for the munshids.[1] The zikkeers receive no pay.

An ishárah passed during the meglis of the zikr above described. This zikr continues all night, until the morning-call to prayer; the performers only resting between each meglis; generally taking coffee, and some of them smoking.

It was midnight before I turned from this place to the Birket El-Ezbekeeyeh. Here, the moonlight and the lamps together produced a singular effect: several of the lamps of the ḳáïm, of the ṣáree, and of the tents, had, however, become extinguished; and many persons were lying asleep upon the bare ground, taking their night's rest. The zikr of the darweeshes round the ṣáree had terminated: I shall

[1] Few of the spectators, or hearers, gave more than ten faḍḍahs; and those of the poorer classes gave nothing, and indeed were not solicited.

therefore describe this hereafter from my observation of it on the next night. After having witnessed several zikrs in the tents, I returned to my house to sleep.

On the following day (that immediately preceding what is properly called the night of the Moolid), I went again to the Ezbekeeyeh, about an hour before noon; but there were not many persons collected there at that time, nor was there much to amuse them: I saw only two or three conjurers and buffoons and shá'ers, each of whom had collected a small ring of spectators and hearers. The concourse, however, gradually increased; for a very remarkable spectacle was to be witnessed; a sight which, every year, on this day, attracts a multitude of wondering beholders. This is called the "Dóseh," or Treading. I shall now describe it.

The Sheykh of the Saạdeeyeh darweeshes (the seyyid Moḥammad El-Menzeláwee), who is khaṭeeb (or preacher) of the mosque of the Ḥasaneyn, after having, as they say, passed a part of the last night in solitude, repeating certain prayers and secret invocations, and passages from the Ḳur-án, repaired this day (being Friday) to the mosque above mentioned, to perform his accustomed duty. The noon-prayers and preaching being concluded, he rode thence to the house of the Sheykh El-Bekree, who presides over all the orders of darweeshes in Egypt. This house is on the southern side of the Birket El-Ezbekeeyeh, next to that which stands at the south-western angle. On his way from the mosque, he was joined by numerous parties of Saạdee darweeshes from different districts of the metropolis: the members from each district having a pair of flags. The Sheykh is an old, gray-bearded man, of an intelligent and amiable countenance, and fair complexion. He wore, this day, a white benish, and a white ḳá-ooḳ (or padded cap, covered with cloth), having a turban composed of muslin of a very deep olive-colour, scarcely to be distinguished from black, with a strip of white muslin bound obliquely across the front. The horse upon which he rode was one of moderate height and

weight: my reason for mentioning this will presently be seen. The Sheykh entered the Birket El-Ezbekeeyeh preceded by a very numerous procession of the darweeshes of whom he is the chief. In the way through this place, the procession stopped at a short distance before the house of the Sheykh El-Bekree. Here, a considerable number of the darweeshes and others (I am sure that there were more than sixty, but I could not count their number,[1]) laid themselves down upon the ground, side by side, as close as possible to each other, having their backs upwards, their legs extended, and their arms placed together beneath their foreheads. They incessantly muttered the word "Allah!" About twelve or more darweeshes, most without their shoes, then ran over the backs of their prostrate companions; some, beating "bázes," or little drums, of a hemispherical form, held in the left hand, and exclaiming "Allah!" and then the Sheykh approached: his horse hesitated, for several minutes, to tread upon the back of the first of the prostrate men; but being pulled, and urged on behind, he at length stepped upon him, and then, without apparent fear, ambled, with a high pace, over them all, led by two persons, who ran over the prostrate men; one sometimes treading on the feet, and the other on the heads. The spectators immediately raised a long cry of "Alláh lá lá lá lá láh!" Not one of the men thus trampled upon by the horse seemed to be hurt; but each, the moment that the animal had passed over him, jumped up, and followed the Sheykh. Each of them received two treads from the horse; one from one of his fore-legs, and a second from a hind-leg. It is said that these persons, as well as the Sheykh, make use of certain words[2] (that is, repeat prayers and invocations,) on the day preceding this performance, to enable them to endure, without

[1] I believe there were double this number: for I think I may safely say that I saw as many as double on a subsequent occasion, at the festival of the Mearág, which will hereafter be described.

[2] "Yestaamaloo asmà."

The Dóseh.

injury, the tread of the horse; and that some not thus prepared, having ventured to lie down to be ridden over, have, on more than one occasion, been either killed or severely injured. The performance is considered as a miracle effected through supernatural power which has been granted to every successive Sheykh of the Saạdeeyeh.[1] Some persons assert that the horse is unshod for the occasion; but I thought I could perceive that this was not the case. They say also that the animal is trained for the purpose; but, if so, this would only account for the least surprising of the circumstances; I mean, for the fact of the horse being made to tread on human beings; an act from which, it is well known, that animal is very averse. The present Sheykh of the Saạdeeyeh refused, for several years, to perform the Dóseh. By much intreaty, he was prevailed upon to empower another person to do it. This person, a blind man, did it successfully, but soon after died; and the Sheykh of the Saạdeeyeh then yielded to the request of his darweeshes, and has since always performed the Dóseh himself.

After the Sheykh had accomplished this extraordinary performance, without the slightest appearance of any untoward accident, he rode into the garden, and entered the house, of the Sheykh El-Bekree, accompanied by only a few darweeshes. On my presenting myself at the door, a servant admitted me, and I joined the assembly within. The Sheykh, having dismounted, seated himself on a seggádeh spread upon the pavement against the end-wall of a takhtabósh (or wide recess) of the court of the house. He sat with bended back, and downcast countenance, and tears in his eyes; muttering almost incessantly. I stood almost close to him. Eight other persons sat with him. The darweeshes who had entered with him, who were about twenty in number, stood in the form of a semicircle before him, upon some

[1] It is said that the second Sheykh of the Saạdeeyeh (the immediate successor of the founder of the order) rode over heaps of glass bottles, without breaking any of them!

matting placed for them; and around them were about fifty or sixty other persons. Six darweeshes, advancing towards him, about two yards, from the semicircle, commenced a zikr; each of them exclaiming, at the same time, "Alláhu ḥei" ("God is living"), and, at each exclamation, beating, with a kind of small and short leathern strap, a "báz," which he held, by a boss at the bottom, in his left hand. This they did for only a few minutes. A black slave then became melboos, and rushed into the midst of the darweeshes, throwing his arms about, and exclaiming, "Alláh lá lá lá lá láh!" A person held him, and he soon seemed to recover. The darweeshes, altogether, standing as first described, in the form of a semicircle, then performed a second zikr; each alternate zikkeer exclaiming, "Alláhu ḥei" ("God is living"); and the others, "Yá Ḥei!" ("O Thou living!"), and all of them bowing at each exclamation, alternately to the right and left. This they continued for about ten minutes. Then, for about the same space of time, in the same manner, and with the same motions, they exclaimed, "Dáïm!" ("Everlasting!") and, "Yá Dáïm!" ("O Everlasting!"). I felt an irresistible impulse to try if I could do the same without being noticed as an intruder; and accordingly joined the semicircle, and united in the performance; in which I succeeded well enough not to attract observation; but I worked myself into a most uncomfortable heat.—After the zikr just described, a person began to chant a portion of the Ḳur-án: but the zikr was soon resumed; and continued for about a quarter of an hour. Most of the darweeshes there present then kissed the hand of the Sheykh; and he retired to an upper apartment.

It used to be a custom of some of the Saạdeeyeh, on this occasion, after the Dóseh, to perform their celebrated feat of eating live serpents, before a select assembly, in the house of the Sheykh El-Bekree: but their present Sheykh has lately put a stop to this practice in the metropolis; justly declaring it to be disgusting, and contrary to the religion, which includes serpents among the creatures that are unfit to be

eaten. Serpents and scorpions were not unfrequently eaten by Saạdees during my former visit to this country. The former were deprived of their poisonous teeth, or rendered harmless by having their upper and lower lips bored, and tied together on each side with a silk string, to prevent their biting; and sometimes those which were merely carried in processions had two silver rings put in place of the silk strings. Whenever a Saạdee ate the flesh of a live serpent, he was, or affected to be, excited to do so by a kind of frenzy. He pressed very hard with the end of his thumb upon the reptile's back, as he grasped it, at a point about two inches from the head; and all that he ate of it was the head and the part between it and the point where his thumb pressed, of which he made three or four mouthfuls: the rest he threw away.—Serpents, however, are not always handled with impunity even by Saạdees. A few years ago, a darweesh of this sect, who was called "el-Feel" (or the Elephant), from his bulky and muscular form, and great strength, and who was the most famous serpent-eater of his time, and almost of any age, having a desire to rear a serpent of a very venomous kind which his boy had brought him among others that he had collected in the desert, put this reptile into a basket, and kept it for several days without food, to weaken it: he then put his hand into the basket to take it out, for the purpose of extracting its teeth; but it immediately bit his thumb: he called out for help: there were, however, none but women in the house, and they feared to come to him; so that many minutes elapsed before he could obtain assistance: his whole arm was then found to be swollen and black, and he died after a few hours.

No other ceremonies worthy of notice were performed on the day of the Dóseh. The absence of the Ghawázee rendered the festival less merry than it used to be.

In the ensuing night, that which is properly called the night of the Moolid, I went again to the principal scene of the festival. Here I witnessed a zikr performed by a ring of about sixty darweeshes round the ṣáree. The moon was

sufficient, without the lamps, to light up the scene. The darweeshes who formed the ring round the ṣáree were of various orders; but the zikr which they performed was of a kind usual only among the order of the Beiyoomeeyeh. In one act of this zikr the performers exclaimed, "Yá Alláh!" ("O God!"); and, at each exclamation, first bowed their heads, crossing their hands at the same time before their breasts; then raised their heads, and clapped their hands together before their faces. The interior of the ring was crowded with persons sitting on the ground. The zikkeers continued as above described about half an hour. Next, they formed companies of five or six or more together; but still in the form of a large ring. The persons in these several companies held together, each (with the exception of the foremost in the group) placing his left arm behind the back of the one on his left side, and the hand upon the left shoulder of the latter: all facing the spectators outside the ring. They exclaimed "Allah!" in an excessively deep and hoarse voice;[1] and at each exclamation took a step, one time forwards, and the next time backwards; but each advancing a little to his left at every forward step, so that the whole ring revolved, though very slowly. Each of the zikkeers held out his right hand to salute the spectators outside the ring; most of whom, if near enough, grasped, and sometimes kissed, each extended hand as it came before them.—Whenever a zikr is performed round the ṣáree, those in the tents cease. I witnessed one other zikr this night; a repetition of that of the preceding night in the Sooḳ El-Bekree. There was nothing else to attract spectators or hearers, except the reciters of romances.—The festival terminated at the morning-call to prayer; and all the zikrs, except that in the Sooḳ El-Bekree, ceased about three hours after midnight. In the course of the following day, the ḳáïm, ṣáree, tents, &c., were removed.

[1] Performers of zikrs of this kind have been called, by various travellers, "barking, or howling, dervises."

CHAPTER XXV.

PERIODICAL PUBLIC FESTIVALS, &c.—*continued.*

It might seem unnecessary to continue a detailed account of the periodical public festivals and other anniversaries celebrated in Egypt, were it not that many of the customs witnessed on these occasions are every year falling into disuse, and have never, hitherto, been fully and correctly described.

During a period of fifteen nights and fourteen days in the month of "Rabeeʿ et-Tánee" (the fourth month), the mosque of the Ḥasaneyn is the scene of a festival called "Moolid El-Ḥasaneyn," celebrated in honour of the birth of El-Ḥoseyn, whose head, as I have before mentioned, is said to be there buried. This Moolid is the most famous of all those celebrated in Cairo, except that of the Prophet. The grand day of the Moolid El-Ḥasaneyn is always a Tuesday; and the night which is properly called that of the Moolid is the one immediately ensuing, which is termed that of Wednesday: this is generally about five or six weeks after the Moolid en-Nebee, and concludes the festival. This present year (I am writing at the time of the festival which I here describe, in the year of the Flight 1250, A.D. 1834), the eve of the 21st of the month having been fixed upon as the night of the Moolid, the festival began on the eve of the 7th.[1] On the

[1] In the first edition, observing an inconsistency in my statements respecting the duration of this Moolid, I imagined that the error was in this passage; but I have since discovered, from a MS. note, that it was not, and that I should have written elsewhere (as I have now done) fifteen, instead of fourteen, nights.

two evenings preceding the eve of the 7th, the mosque was lighted with a few more lamps than is usual; and this is customary in other years; but these two nights are not distinguished like those which follow.

On each of the fifteen great nights before mentioned, the mosque is illuminated with a great number of lamps, and many wax candles; some of which latter are five or six feet high, and very thick. This illumination is made, on the first night, by the názir (or warden) of the mosque, from the funds of the mosque: on the second night, by the governor of the metropolis (at present Ḥabeeb Efendee): on the following nights by the Sheykhs of certain orders of darweeshes; by some of the higher officers of the mosque; and by wealthy individuals. On each of these nights, those shops at which eatables, sherbet, &c., are sold, as well as the coffee-shops, in the neighbourhood of the mosque, and even many of those in other quarters, remain open until near morning; and the streets in the vicinity of the mosque are thronged with persons lounging about, or listening to musicians, singers, and reciters of romances. The mosque is also generally crowded. Here we find, in one part of the great portico, a company of persons sitting on the floor in two rows, facing each other, and reading, altogether, certain chapters of the Ḳur-án. This is called a "maḳrà." Sometimes there are several groups thus employed. In another place we find a similar group reading, from a book called "Deláïl el-Kheyrát," invocations of blessing on the Prophet. Again, in other places, we find a group of persons reciting particular forms of prayer; and another, or others, performing a zikr, or zikrs. Winding about among these groups (whose devotional exercises are performed for the sake of El-Ḥoseyn), or sitting upon the matting, are those other visiters whom piety, or curiosity, or the love of amusement, brings to this venerated sanctuary. There is generally an assembly of darweeshes or others in the saloon of the tomb (which is covered by the great dome, and is hence called the

"ḳubbeh,") reciting forms of prayer, &c.; and the visiters usually enter the saloon, to perform the ceremonies of reciting the Fát'ḥah, and compassing the shrine; but the most frequented part is the great portico, where the zikrs, and most of the other ceremonies, are performed.

Every night during this festival, we see "isháraḥs," or processions of darweeshes, of one or more sects, passing through the streets to the mosque of the Ḥasaneyn, preceded by two or more men with drums, and generally with hautboys, and sometimes with cymbals also; accompanied by bearers of mesh'als; and usually having one or more lanterns. They collect their party on their way, at their respective houses. Whenever they pass by the tomb of a saint, their music ceases for a short time, and they recite the Fát'ḥah, or a form of blessing on the Prophet, similar to that preparatory to the zikr, which I have translated in my account of the Moolid of the Prophet. They do this without stopping. Arriving at the mosque, they enter; some of them with candles; visit the shrine; and go away; with the exception of their Sheykh and a few others, who sometimes remain in the ḳubbeh, and join in reciting prayers, &c.

One of the nights which offer most attractions is that of the Friday (that is, preceding the Friday,) next before the night of the Moolid. It is the night of the Sheykh El-Góharee, a person of wealth, who illuminates the mosque on this occasion with an unusual profusion of lights. On this night I went to the mosque about two hours after sunset, before any of the ceremonies had commenced. The nearer I approached the building, the more crowded did I find the streets. In one place were musicians: before a large coffee-shop were two Greek dancing-boys, or "gink," elegant but effeminate in appearance, with flowing hair, performing to the accompaniment of mandolines played by two of their countrymen; and a crowd of admiring Turks, with a few Egyptians, surrounding them. They performed there also

the evening before; and, I was told, became so impudent from the patronage they received as to make an open seizure of a basket of grapes in the street.

On entering the mosque, I found it far more crowded than usual; more so than on the preceding nights; but the lights were scarcely more numerous than those sometimes seen in an English church; and the chandeliers and lamps of the most common kind. A loud and confused din resounded through the great portico, and there was nothing as yet to be seen or heard, and indeed little afterwards, that seemed suited to a religious festival. A great number of Turks, and some persons of my own acquaintance, were among the visiters. I first sat down to rest with one of my friends, a bookseller, and several of his fellow-darweeshes, who were about to perform a zikr, at which he was to preside. I was treated by them with coffee, for which I had to pay by giving the munshids a piaster. Soon after they had begun their zikr, which was similar to the first which I have described in the account of the Moolid of the Prophet, I got up to visit the shrine, and to saunter about. Having paid my visit, I returned from the saloon of the tomb, in which was a large assembly of darweeshes reciting prayers, sitting in the form of a square, as large as the saloon would admit, with the exception of that part which contained the shrine. On re-entering the great portico, I perceived a great disturbance; numbers of persons were pressing to one point, at a little distance from me, and I heard a man crying out, "Naṣránee! Káfir!" ("Christian! Infidel!"). Concluding that one of the visiters had been discovered to be a Christian, I expected a great uproar; but on asking one of the by-standers what had occurred, I was told that these words were only used as terms of insult by one Muslim to another who had given him some offence. An officer of the mosque came running from the ḳubbeh, with a staff in his hand, and soon restored order; but whether he expelled both, or either, of the persons who occasioned the disturbance, I could not

discover; and I thought it prudent, in my case, to ask no further questions. By the entrance of the ḳubbeh was a party reading, in a very loud voice, and in concert, the Delá'il, before mentioned. After standing for a few minutes to hear them, though the confusion of their voices rendered it impossible for me to distinguish many words that they uttered, I returned to the zikr which I had first attended.

Shortly after, I heard the loud sounds of the tambourines of a party of 'Eesáweeyeh darweeshes, whose performances constituted one of the chief attractions of the night, from the other end of the great portico. I immediately rose, and went thither. My friend the bookseller, quitting his zikr, came after me, and imprudently called out to me, "Efendee! take care of your purse!" In a minute, I felt my trousers pulled, several times; and afterwards I found a large hole in them, apparently cut with some sharp instrument, by a person in search of my pocket: for, when the mosque is crowded as it was on this occasion, it generally happens that some thieves enter even this most sacred building.[1] I had almost despaired of getting near to the 'Eesáweeyeh, when my servant, whom I had taken thither to carry my shoes, called out to the persons around me, "Do you know whom you are pushing?" and instantly I found a way made for me. It was then about three hours after sunset.

Before I describe the performances of the 'Eesáweeyeh, I should mention that they are a class of darweeshes of whom all, or almost all, are Maghrabees, or Arabs of Northern Africa, to the west of Egypt. They derive their appellation from the name of their first Sheykh, Seedee Moḥammad Ibn-

[1] Thefts are also sometimes committed in this mosque on other occasions, as a friend of mine lately experienced.—"I went there," said he, "to pray; and, as I was stooping over the brink of the 'meyḍaäh,' to perform the ablution, having placed my shoes beside me, and was saying, 'I purpose to perform the divine ordinance of the "wuḍoó,"' somebody behind me said to himself, 'I purpose to take away this nice pair of shoes.' On looking round I found an old worn-out pair of shoes put in the place of my own, which were new."

'Eesà,[1] a Maghrabee. Their performances are very extraordinary; and one is particularly remarkable. I was very anxious that they should perform, this night, what I here allude to; and I was not disappointed; though I was told that they had not done it in Cairo for several years before.

I found about twenty of these darweeshes, variously dressed, sitting upon the floor, close together, in the form of a ring, next to the front-wall of the building. Each of them, except two, was beating a large "ṭár" (or tambourine), rather more than a foot in width, and differing from the common ṭár in being without the tinkling pieces of metal which are attached to the hoop of the latter. One of the two persons mentioned as exceptions was beating a small ṭár of the common kind; and the other, a "báz," or little kettle-drum. Before this ring of darweeshes, a space rather larger than that which they occupied was left by the crowd for other darweeshes of the same order; and soon after the former had begun to beat their tambourines, the latter, who were six in number, commenced a strange kind of dance; sometimes exclaiming "Alláh!" and sometimes, "Alláh Mowlánà" ("God is our Lord"). There was no regularity in their dancing; but each seemed to be performing the antics of a madman; now, moving his body up and down; the next moment, turning round; then, using strange gesticulations with his arms; next, jumping; and sometimes, screaming: in short, if a stranger, observing them, were not told that they were performing a religious exercise, supposed to be the involuntary effect of enthusiastic excitement, he would certainly think that these dancing darweeshes were merely striving to excel one another in playing the buffoon; and the manner in which they were clad would conduce to impress him with this idea. One of them wore a ḳafṭán

[1] "'Eesà" is the name used in the Ḳur-án, and by its followers, for "Jesus;" and is not uncommon among Muslims, as they acknowledge and highly venerate the Messiah. The Christians that speak Arabic more properly call our Lord "Yasooa."

without sleeves and without a girdle; and had nothing on his head, which had not been shaved for about a week: another had a white cotton skull-cap, but was naked from the head to the waist, wearing nothing on his body but a pair of loose drawers. These two darweeshes were the principal performers. The former of them, a dark, spare, middle-aged man, after having danced in his odd manner for a few minutes, and gradually become more wild and extravagant in his actions, rushed towards the ring formed by his brethren who were beating the ṭárs. In the middle of this ring was placed a small chafing-dish of tinned copper, full of red-hot charcoal. From this the darweesh just mentioned seized a piece of live charcoal, which he put into his mouth; then he did the same with another, another, and another, until his mouth was full; when he deliberately chewed these live coals, opening his mouth very wide every moment, to shew its contents, which, after about three minutes, he swallowed; and all this he did without evincing the slightest symptom of pain; appearing, during the operation and after it, even more lively than before. The other darweesh before alluded to, as half naked, displayed a remarkably fine and vigorous form, and seemed to be in the prime of his age. After having danced not much longer than the former, his actions became so violent that one of his brethren held him; but he released himself from his grasp, and rushing towards the chafing-dish, took out one of the largest live coals, and put it into his mouth. He kept his mouth wide open for about two minutes; during which period, each time that he inhaled, the large coal appeared of almost a white heat; and when he exhaled, numerous sparks were blown out of his mouth. After this, he chewed and swallowed the coal, and then resumed his dancing. When their performance had lasted about half an hour, the darweeshes paused to rest.

Before this pause, another party of the same sect had begun to perform, near the centre of the great portico. Of these I now became a spectator. They had arranged themselves in

the same order as the former party. The ring composed by those who beat the tambourines consisted of about the same number as in the other company; but the dancers here were about twelve: sometimes less. One of them, a tall man, dressed in a dark woollen gown, and with a bare shaven head, took from the chafing-dish, which was handed to the dancers as though it had been a dish of cakes or sweetmeats, a large piece of brilliantly hot coal; placed it between his teeth, and kept it so for a short time; then drew it upon his tongue; and, keeping his mouth wide open for, I think, more than two minutes, violently inhaled and exhaled, shewing the inside of his mouth like a furnace, and breathing out sparks, as the former darweesh had done; but with less appearance of excitement. Having chewed and swallowed the coal, he joined the ring of the tambourine-players; and sat almost close to my feet. I narrowly watched his countenance; but could not see the least indication of his suffering any pain. After I had witnessed these extraordinary performances for about an hour, both parties of darweeshes stopped to rest; and as there was nothing more to see worthy of notice, I then quitted the mosque.[1]

Sometimes, on this occasion, the 'Eesáweeyeh eat glass as well as fire. One of them, the ḥágg Moḥammad Es-Seláwee, a man of gigantic stature, who was lamp-lighter in the mosque of the Ḥasaneyn, and who died a few years ago, was one of the most famous of the eaters of fire and glass, and celebrated for other performances. Often, when he appeared to become highly excited, it is said that he used to spring up to the long bars, or rafters, of wood, which extend across the arches above the columns of the mosque, and which are sixteen feet or more from the pavement; and would run along them, from one to another: then, with his finger, wetted in his mouth, he would strike his arm, and cause blood to flow; and by the same means stanch the blood.

[1] The performances of Richardson, described in Evelyn's Memoirs (pp. 375–6, 8vo. edition), appear to have surpassed those of the darweeshes here mentioned

The zikrs, during this festival, are continued all night. Many persons pass the night in the mosque, sleeping on the matting; and it often happens that thefts are committed there. On my return to my house after witnessing the performances of the 'Eesáweeyeh, I found no fewer than eight lice on my clothing.

On the following night there was nothing that I observed at all entertaining, unless it were this, that my officious friend the bookseller, who again presided at a zikr, wishing to pass me off for a pious Muslim (or perhaps for the sake of doing a good work), without having obtained my previous permission, openly proposed to four fiḳees to perform a recitation of the Ḳur-án (I mean, of the whole book, a "khatmeh"), on my part, for the sake of seyyidna [1]-l-Ḥoseyn. As this is commonly done, on the occasions of this festival, by persons of the higher and middle orders, it would have excited suspicion if I had objected. It was therefore performed, in the afternoon and evening next following; each fiḳee reciting a portion of the book, and then another relieving him: it occupied about nine hours. After it was finished, I was mentioned, by my assumed Oriental name, as the author of this pious work. The performers received a wax candle, some bread, and a piaster each.

On Monday the mats were removed, except a few, upon which groups of fiḳees, employed to recite the Ḳur-án, seated themselves. Vast numbers of persons resorted to the mosque this day, both men and women; chiefly those who were desirous of obtaining a blessing by the visit, and disliked the still greater crowding and confusion of the following day, or day of the Moolid. In the ensuing evening, the streets in the neighbourhood of the mosque were densely crowded; and, a little after sunset, it was very difficult in some parts to pass. Numerous lamps were hung in these streets, and many shops were open.

This was also the night of the Moolid of the famous

[1] That is, "our lord."

Sulṭán "Eṣ-Ṣáleḥ," of the house of Eiyoob, who is commonly believed to have been a welee, and is said, by the ignorant, to have worn a dilḳ, and to have earned his subsistence by making baskets, &c., of palm-leaves ("khooṣ"), without drawing any money from the public treasury for his own private use. His tomb, which adjoins his mosque, is in the Naḥḥáseen (or market of the sellers of copper wares), a part of the main street of the city, not far from the mosque of the Ḥasaneyn. This market was illuminated with many lamps. Most of the shops were open; and in each of these was a group of three or four or more persons sitting with the master. The mosque and tomb of Eṣ-Ṣáleḥ are much neglected, and falling to decay, notwithstanding the high veneration which the people of Cairo entertain for this prince. On my approaching the door of the tomb, I was surrounded by ḥemalees and saḳḳàs, soliciting me to pay them to distribute the contents of an ibreeḳ or a ḳirbeh for the sake of Eṣ-Ṣáleḥ. I entered the building with my shoes on (seeing that others did the same), but took them off at the threshold of the saloon of the tomb. This is a square hall, surmounted by a dome. In the centre is an oblong monument, over the grave, surrounded by a wooden railing. At the head of this railed enclosure (or maḳṣoorah) are four large wax candles; and at the foot, three; all of which are encased in plaster, and resemble round-topped stone pillars. They are coloured with broad, horizontal, red stripes, like the alternate courses of stone in the exterior walls of most mosques in Cairo. There probably were, originally, the same number at the foot as there are at the head of the maḳṣoorah; for there is a space which seems to have been occupied by one at the foot. These candles, it is said, were sent as a present, by a Pope, or by a Frank King, to Eṣ-Ṣáleḥ, who, being a welee, discovered, without inspecting them, that they were filled with gunpowder, and ordered them to be thus encased in plaster: or, according to another account, they were sent as a present for the tomb, some years

after the death of Eṣ-Ṣáleḥ, and he appeared to the guardian of his tomb in a dream, and informed him of the gunpowder-plot. The saloon of the tomb I found scantily lighted, and having a very ancient and neglected appearance. The pavement was uncovered. On my entering, two servants of the mosque took me to the foot of the maḳṣoorah, and one of them dictated to me the Fát'ḥah, and the form of prayer which I have mentioned in my account of the ceremonies of the day of 'Áshoorà; the other responding "Ámeen" ("Amen"): the former then desired me to recite the Fát'ḥah, with them, a second time, and gave me five of the little balls of bread from the tomb of the seyyid El-Bedawee. They received, for this, half a piaster. Another servant opened the door of the maḳṣoorah for me to enter: an honour which required that I should give him also a trifling present.

From the tomb of Eṣ-Ṣáleḥ I proceeded to the mosque of the Ḥasaneyn, through streets crowded to excess (though this was not the great night), and generally well lighted. There was but little difference between the scenes which the streets and the mosque of the Ḥasaneyn presented: among the crowds in the mosque I saw numbers of children; and some of them were playing, running after each other, and shouting. There were numerous groups of fiḳees reciting the Ḳur-án; and one small ring of darweeshes, in the centre of the great portico, performing a zikr. I forced my way with difficulty into the ḳubbeh, and performed the circuit round the shrine. Here was a very numerous party reciting the Ḳur-án. After quitting the mosque, I spent about an hour and a half in a street, listening to a Shá'er.

On the following day, the last and chief day of the festival, the mosque of the Ḥasaneyn and its neighbourhood were much more thronged than on the days previous; and in every sooḳ, and before every wekáleh, and even before the doors of most private houses of the middle and higher classes of Muslims throughout the city, lamps were hung, to be lighted in the ensuing night, the night of the Moolid.

The number of beggars in the streets this day, imploring alms for the sake of "seyyidna-l-Ḥoseyn," was surprising: sitting for about an hour in the afternoon at a shop in the main street, I was quite wearied with saying, "God help thee!" "God sustain thee!" &c. Almost all the inhabitants of the metropolis seemed to be in the streets; and almost all the Turks residing here appeared to be congregated in the neighbourhood of the Ḥasaneyn. This was the grand day for visiting the shrine of El-Ḥoseyn: it is believed that the Prophet is present there all this day and the ensuing night, witnessing his followers' pious visits to his grandson. Yet most of the great people prefer going on the preceding day, or on any of the days of the festival but the last, on account of the excessive crowding on this day: I, however, went on this occasion for the very reason that deterred them. I entered the ḳubbeh a little before sunset, and was surprised to find a way made for me to advance easily to the shrine. A servant of the mosque placed me before the door of the maḳṣoorah; dictated to me the same recitals as on the day of 'Áshoorà; and gave me a handful of the bread of the seyyid El-Bedawee; consisting of fourteen of the little balls into which it is formed. But no sooner was this done than I was squeezed till I was almost breathless by applicants for presents. The man who had dictated the prayer to me asked me for his present (a piaster): another said, "I have recited the chapter of Yá-Seen for thee, O Ághà:" a third, "O Efendee, I am a servant of the maḳṣoorah:" most of the others were common beggars. I saw now that the Turks had good reason to prefer another day. The more importunate of those to whom nothing was due followed me through the crowd in the mosque, and into the street: for I had given away all that I had in my pocket, and more than was customary. I was invited to seat myself on the maṣṭabah of a shop opposite the mosque, to deliver myself from their jostling. In the mosque I saw nothing to remark but crowding and confusion, and swarms

of beggars; men, women, and children. In the evening the mosque was still crowded to excess; and no ceremonies were performed there but visiting the shrine, recitations of the Ḳur-án, and two or three zikrs. The streets were then more crowded than ever, till long after midnight; and the illuminations gave them a very gay appearance. The Góhargeeyeh (or jewellers' bázár) was illuminated with a great profusion of chandeliers, and curtained over. The mád'nehs of the larger mosques were also illuminated. Many shops were open besides those at which eatables, coffee, and sherbet, were sold; and in some of them were seated fiḳees (two or more together) reciting khatmehs (or the whole of the Ḳur-án). There were Shá'ers, Moḥaddits, Musicians, and Singers, in various places, as on the former nights.

In about the middle of "Regeb"[1] (the seventh month) is celebrated the Moolid of the "seyyideh Zeyneb," the daughter of the Imám 'Alee, and grand-daughter of the Prophet; always on the eve of a Wednesday. The festival generally commences two weeks before: the principal day is the last, or Tuesday. The scene of the festivities is the neighbourhood of the mosque in which the seyyideh is commonly believed to be buried; a gaudily-ornamented, but not very handsome building, in the south-western quarter of the metropolis.[2] The supposed tomb, over which is an oblong monument, covered with embroidered silk, and surrounded by a bronze screen, with a wooden canopy, similar to those of El-Ḥoseyn, is in a small but lofty apartment of the mosque, crowned by a dome. Into this apartment, on the occasion of the Moolid, visitors are admitted, to pray and perform their circuits round the monument. I have just been to visit it, on the last or great day of the festival. In

[1] About this time, the Turkish pilgrims, on their way to Mekkeh, begin to arrive in Egypt.

[2] This mosque was commenced shortly before the invasion of Egypt by the French, and completed soon after they had quitted the country.

a street near the mosque I saw several Reciters of Aboo-Zeyd, Ḥáwees, Ḳureydátees, and Dancers, and a few swings and whirligigs. In the mosque, the prayer usual on such occasions, after the Fát'ḥah, was dictated to me; and I received two of the little balls of the bread of the seyyid El-Bedawee. The door of the sacred enclosure was open; but I had been told that only women were allowed to enter, it being regarded in the same light as a ḥareem: so I contented myself with making the circuit; which, owing to the crowding of the visitors, and there being but a very narrow space between three sides of the bronze enclosure and the walls of the apartment, was rather difficult to accomplish. A respectable-looking woman, in a state which rendered it rather dangerous for her to be present in such a crowded place, cried out to me to make room for her with a coarseness of language common to Arab females.[1] Many persons there begged me to employ them to recite a chapter of the Ḳur-án for the seyyideh; urging the proposal with the prayer of "God give thee thy desire!"[2] for the visiters to the tombs or cenotaphs of saints generally have some special petition to offer. There was a group of blind paupers sitting on the floor, and soliciting alms. The mats were removed throughout the mosque, and only idle loungers were to be seen there. On going out, I was importuned by a number of ḥemalees and saḳḳàs to give them money to distribute water for the sake of "the daughter of the Imám." It is customary to give a few faḍḍahs to one or more servants of the maḳṣoorah; and to a fiḳee, to recite a chapter; and also to the beggars in the mosque; and to one of the ḥemalees or saḳḳàs. The chief ceremonies performed in the mosque in the evenings were zikrs. Each evening of the festival, darweeshes of one or more orders repaired thither.

The night or eve of the twenty-seventh of Regeb is the anniversary of the "Leylet el-Meạrág," or the night of the

[1] "Má tezuḳḳ'neesh yá seedee: baṭnee melyán."

[2] "Allah yuballighak maḳṣoodak."

Prophet's miraculous ascension to heaven:[1] in commemoration of which a festival is celebrated in a part of the northern suburb of Cairo, outside the gate called Báb El-'Adawee. For three days before, the Sheykh El-Bekree entertains numerous persons in a house belonging to him in this quarter; and zikrs are performed there in his house. In addition to the amusement afforded in the streets by Ḥáwees, Reciters of Aboo-Zeyd, &c., as on similar festivals, the public witness on this occasion that extraordinary performance called the "Dóseh," which I have described in my account of the Moolid en-Nebee. This is performed in a short, but rather wide street of the suburb above mentioned, in front of the mosque of a saint called Eṭ-Ṭashṭooshee, on the twenty-sixth day of the month, which is the last and chief day of the festival. I have just been one of its spectators. The day being Friday, the Sheykh of the Saạdeeyeh (the only person who is believed to be able to perform this reputed miracle) had to fulfil his usual duty of praying and preaching in the mosque of the Ḥasaneyn, at noon. From that mosque he rode in procession to the scene of the Dóseh, preceded by a long train of his darweeshes, with their banners, and some with the little drums which they often use. I was at this spot a little after midday, and took my place on a maṣṭabah which extends along the foot of the front of the mosque of Eṭ-Ṭashṭooshee.

While sitting here, and amusing myself with observing the crowds attracted by the same curiosity that brought me hither, a reputed saint, who, a few days ago, begged of me a few piasters to feed some faḳeers on this occasion, passed by, and, seeing me, came and sat down by my side. To pass away the time during which we had to wait before the Dóseh, he related to me a tale connected with the cause of

[1] He pretended to have been transported from Mekkeh to Jerusalem, to have ascended from Jerusalem to Heaven, there to have held converse with God, and to have returned to Mekkeh, in one night.

the festivities of this day. A certain Sulṭán,[1] he said, had openly ridiculed the story of the Meạrág, asserting it to be impossible that the Prophet could have got out of his bed by night, have been carried from Mekkeh to Jerusalem by the beast Burák, have ascended thence with the angel to the Seventh Heaven, and returned to Jerusalem and Mekkeh, and found his bed still warm. He was playing at chess one day with his Wezeer, when the saint Eṭ-Ṭashṭooshee came in to him, and asked to be allowed to play with him; making this condition, that the Sulṭán, if overcome, should do what the saint should order. The proposal was accepted. The Sulṭán lost the game, and was ordered by the saint to plunge in a tank of water. He did so; and found himself in a magnificent palace, and converted into a woman of great beauty, with long hair, and every female attraction. He, or now *she*, was married to the son of a king; gave birth to three children, successively; and then returned to the tank, and, emerging from it, informed the Wezeer of what had happened to him. The saint reminding him, now, of his incredulity on the subject of the Meạrág, he declared his belief in the miracle, and became an orthodox Muslim. Hence, the festival of the Meạrág is always celebrated in the neighbourhood of the mosque in which Eṭ-Ṭashṭooshee is buried, and his Moolid is celebrated at the same time.

Not long after the above tale was finished, an hour and a quarter after midday, the procession of the Sheykh es-Saạdeeyeh arrived. The foremost persons, chiefly his own darweeshes, apparently considerably more than a hundred (but I found it impossible to count them), were laid down in the street, as close as possible together, in the same manner as at the Moolid en-Nebee. They incessantly repeated the word "Allah!" A number of darweeshes, most with their shoes off, ran over them; several beating their little drums; some carrying the black flags of the order of the Rifá'ees

[1] This tale applies to the Khaleefeh El-Ḥákim. I have heard it related with some trifling differences.

(the parent order of the Saạdees); and two carrying a "sháleesh"[1] (a pole about twenty feet in length, like a large flag-staff, the chief banner of the Saạdeeyeh, with a large conical ornament of brass on the top): then came the Sheykh, on the same gray horse that he rode at the Moolid en-Nebee: he was dressed in a light-blue pelisse, lined with ermine, and wore a black, or almost black, muḳleh; which is a large, formal turban, peculiar to persons of religious and learned professions. He rode over the prostrate men, mumbling all the while: two persons led his horse; and they, also, trod upon the prostrate men; sometimes on the legs, and on the heads. Once the horse pranced and curveted, and nearly trod upon several heads: he passed over the men with a high and hard pace. The Sheykh entered the house of the Sheykh El-Bekree, before mentioned, adjoining the mosque. None of the men who were ridden over appeared to be hurt, and many got up laughing; but one appeared to be "melboos," or overcome by excitement, and, though he did not put his hand to his back, as if injured by the tread of the horse, seemed near fainting; and tears rolled down his face: it is possible, however, that this man was hurt by the horse, and that he endeavoured to conceal the cause.

After the Dóseh, my friend the saint insisted on my coming to his house, which was near by, with three fiḳees. He conducted us to a small upper room, furnished with an old carpet and cushions. Here the three fiḳees sat down with me, and recited the Fát'ḥah together, in a very loud voice. Then one of them chanted about half of the second chapter of the Ḳur-án, very musically: another finished it. Our host afterwards brought a stool, and placed upon it a tray with three large dishes of "'eysh bi-laḥm." This is minced meat, fried with butter, and seasoned with some ṭaḥeeneh (or sesame from which oil has been pressed), vinegar, and chopped onions; then put upon cakes of

[1] Properly, "gáleesh," or "jáleesh."

leavened dough, and baked. To this meal I sat down, with the three fiḳees, our host waiting upon us. A fourth fiḳee came in, and joined us at dinner. After we had eaten, the fiḳees recited the Fát'ḥah for the host, and then for myself, and went away. I soon after followed their example.

On the Leylet el-Meạrág, between two and three hours after sunset, the Sheykh El-Bekree returns in procession, preceded by numerous persons bearing mesh'als, and by a number of darweeshes, to his house in the Ezbekeeyeh. During this night, the mád'nehs of the larger mosques are illuminated.

On the first or second Wednesday in "Shaạbán" (the eighth month), generally on the former day, unless that be the first or second day of the month, the celebration of the Moolid of the "Imám Esh-Sháfe'ee" commences. It ends on the eve of the Thursday in the next week. The great cemetery called the Ḳaráfeh, in the desert tract on the south of the metropolis, where the Imám is buried, and the southern part of the town, are the scenes of the festivities. As this Imám was the founder of the sect to which most of the people of Cairo belong, his Mọolid attracts many visiters. The festivities are similar to those of other great Moolids. On the Saturday before the last or chief day, the ceremony of the Dóseh is performed. On the last day, Wednesday, the visiters are most numerous; and during the ensuing night, zikrs, &c., are performed in the sepulchral mosque of the Imám. Above the dome of this mosque, upon its point, is fixed a metal boat, in which there used to be placed, on the occasion of the Moolid, an ardebb (or about five bushels) of wheat, and a camel-load of water, for the birds. The boat is said to turn sometimes when there is no wind to move it, and, according to the position which it takes, to foretoken various events, good and evil; such as plenty or scarcity, the death of some great man, &c.

Several other Moolids follow that of the Imám; but those

already described are the most famous, and the ceremonies of all are nearly the same.

"The Night of the Middle of Shaaḅán," or "Leylet en-Nuṣf min Shaaḅán," which is the night of the fifteenth (that is *preceding* the fifteenth day) of that month, is held in great reverence by the Muslims, as the period when the fate of every living man is confirmed for the ensuing year. The Sidr (or lote-tree) of Paradise, which is more commonly called Shegeret el-Muntahà (or the Tree of the Extremity) probably for several reasons, but chiefly (as is generally supposed) because it is said to be at the extremity,[1] or on the most elevated spot, in Paradise, is believed to have as many leaves as there are living human beings in the world; and the leaves are said to be inscribed with the names of all those beings; each leaf bearing the name of one person, and those of his father and mother. The tree, we are taught, is shaken on the night above mentioned, a little after sunset; and when a person is destined to die in the ensuing year, his leaf, upon which his name is written, falls on this occasion: if he be to die very soon, his leaf is almost wholly withered, a very small portion only remaining green: if he be to die later in the year, a larger portion remains green: according to the time he has yet to live, so is the proportion of the part of the leaf yet green. This, therefore, is a very awful night to the serious and considerate Muslims, who, accordingly, observe it with solemnity and earnest prayer. A particular form of prayer is used on the occasion, immediately after the ordinary evening-prayers which are said soon after sunset. Those who are able recite it without being prompted to do so, and generally in a mosque: others assemble in the mosques for this purpose, and hire a fiḳee to assist them; and many fiḳees, therefore, resort to the mosques to perform this office. Each fiḳee officiates for a

[1] In the Commentary of the Geláleyn, "Sidrat el-Muntahà," or "the Lote-tree of the Extremity" (Ḳur-án, ch. liii. v. 14), is interpreted as signifying "The Lote-tree beyond which neither angels nor others can pass."

group of persons. He first recites the "Soorat Yá-Seen" (or 36th chapter of the Ḳur-án); and then, raising his hands before his face, as in the ordinary supplications, and the other worshippers doing the same, he recites the "do'à" (or prayer), repeating one, two, three, or more words, which the others then repeat after him. The prayer is as follows:—"O God, O thou Gracious, and who art not an object of grace, O thou Lord of Dignity and Honour, and of Beneficence and Favour, there is no deity but Thou, the Support of those who seek to Thee for refuge, and the Helper of those who have recourse to Thee for help, and the Trust of those who fear. O God, if Thou have recorded me in thy abode, upon the 'Original of the Book,'[1] miserable, or unfortunate, or scanted in my sustenance, cancel, O God, of thy goodness, my misery, and misfortune, and scanty allowance of sustenance, and confirm me in thy abode, upon the Original of the Book, as happy, and provided for, and directed to good: for Thou hast said (and thy saying is true) in thy Book revealed by the tongue of thy commissioned Prophet, 'God will cancel what He pleaseth, and confirm; and with Him is the Original of the Book.'[2] O my God, by the very great revelation [which is made] on the night of the middle of the month of Shaaḅán the honoured, 'in which every determined decree is dispensed'[3] and confirmed, remove from me whatever affliction I know, and what I know not, and what Thou best knowest; for Thou art the most Mighty, the most Bountiful. And bless, O God, our lord Moḥammad, the Illiterate[4] Prophet, and his

[1] The Preserved Tablet, on which are said to be written the original of the Ḳur-án, and all God's decrees, is here commonly understood; but I am informed that the "Original" (or, literally, the "Mother") "of the Book" is God's knowledge, or prescience.

[2] Ḳur-án, ch. xiii. v. 39.

[3] Ḳur-án, ch. xliv. v. 3.—By some persons these words are supposed to apply to the Night of el-Ḳadr, which will hereafter be mentioned.

[4] Moḥammad gloried in his illiteracy, as a proof of his being inspired: it had the same effect upon his followers as the words of our Saviour had upon

Family and Companions, and save them."—After having repeated this prayer, the worshippers offer up any private supplication.

The night on which "Ramaḍán" (the month of abstinence, the ninth month of the year,) is expected to commence is called "Leylet er-Roo-yeh," or the Night of the Observation [of the new moon]. In the afternoon, or earlier, during the preceding day, several persons are sent a few miles into the desert, where the air is particularly clear, in order to obtain a sight of the new moon: for the fast commences on the next day after the new moon has been seen, or, if the moon cannot be seen in consequence of a cloudy sky, at the expiration of thirty days from the commencement of the preceding month. The evidence of one Muslim, that he has seen the new moon, is sufficient for the proclaiming of the fast. In the evening of the day above mentioned, the Moḥtesib, the Sheykhs of several trades (millers, bakers, slaughtermen, sellers of meat, oil-men, and fruiterers), with several other members of each of these trades, parties of musicians, and a number of faḳeers, headed and interrupted by companies of soldiers, go in procession from the Citadel to the Court of the Ḳáḍee, and there await the return of one of the persons who have been sent to make the observation, or the testimony of any other Muslim who has seen the new moon. The streets through which they pass are lined with spectators. There used to be, in this procession, several led horses, handsomely caparisoned; but of late, military display, of a poor order, has, for the most part, taken the place of civil and religious pomp. The procession of the night of the Roo-yeh is now chiefly composed of Niẓám infantry. Each company of soldiers is preceded and followed by bearers of mesh'als, to light them on their return; and followed by the Sheykh,

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the Jews, who remarked, "How knoweth this man letters, having never learned?" John vii. 15. But the epithet here rendered (agreeably with the general opinion of the Muslims) "Illiterate" should more properly be rendered "Gentile," as Dr. Sprenger has observed in his Life of Moḥammad.

and a few other members, of some trade, with several faḳeers, shouting, as they pass along, "O! Blessing! Blessing! Bless ye the Prophet! On him be peace!"[1] After every two or three companies, there is generally an interval of many minutes. The Moḥtesib and his attendants close the procession. When information that the moon has been seen has arrived at the Ḳáḍee's court, the soldiers and others assembled there divide themselves into several parties, one of which returns to the Citadel; the others perambulate different quarters of the town, shouting, "O followers of the best of the Creation![2] Fasting! Fasting!"[3]—When the moon has not been seen on this night, the people are informed by the cry of "To-morrow is of the month of Shaabán. No fasting! No fasting!"[4]—The people generally pass a great part of this night (when the fast has been proclaimed as commencing on the morrow) in eating and drinking and smoking, and seem as merry as they usually do when released from the misery of the day's fast. The mosques, as on the following nights, are illuminated within; and lamps are hung at their entrances, and upon the galleries of the mád'nehs.

In Ramaḍán, instead of seeing, as at other times, many of the passengers in the streets with the pipe in the hand, we now see them empty-handed, until near sunset, or carrying a stick or cane, or a string of beads; but some of the Christians now are not afraid, as they used to be, of smoking in their shops in the sight of the fasting Muslims. The streets, in the morning, have a dull appearance, many of the shops being shut; but in the afternoon, they are as much crowded as usual, and all the shops are open. The Muslims during the day-time, while fasting, are, generally speaking, very morose: in the night, after breakfast, they

[1] "O! Eṣ-Ṣaláh! Eṣ-Ṣaláh! Ṣalloo 'ala-n-Nebee! 'aleyhi-s-selám!"
[2] "The best of the Creation" is an appellation of the Prophet.
[3] "Yá ummata kheyri-l-anám! Ṣiyám! Ṣiyám!"
[4] "Ghadà min shahri Shaabán. Fiṭár! Fitár!"

are unusually affable and cheerful. It is the general fashion of the principal Turks in Cairo, and a custom of many others, to repair to the mosque of the Ḥasaneyn in the afternoon during Ramaḍán, to pray and lounge; and on these occasions, a number of Turkish tradesmen (called Toḥafgeeyeh) expose for sale, in the court of the meyḍaäh (or tank for ablution), a variety of articles of taste and luxury suited to the wants of their countrymen. It is common, in this month, to see tradesmen in their shops reciting the Ḳur-án or prayers, or distributing bread to the poor. Towards evening, and for some time after sunset, the beggars are more than usually importunate and clamorous; and at these times, the coffee-shops are much frequented by persons of the lower orders, many of whom prefer to break their fast with a cup of coffee and a pipe. There are few among the poor who do not keep the fast; but many persons of the higher and middle classes break it in secret.

In general, during Ramaḍán, in the houses of persons of the higher and middle classes, the stool of the supper-tray is placed, in the apartment in which the master of the house receives his visiters, a few minutes before sunset. A japanned tray is put upon it; and on this are placed several dishes, or large saucers, containing different kinds of dry fruits (which are called "nuḳl"); such as hazel-nuts (generally toasted), raisins, shelled walnuts, dried dates, dried figs, shelled almonds, sugared nuts, &c., and kaḥk, or sweet cakes. With these are also placed several ḳullehs (or glass cups) of sherbet of sugar and water; usually one or two cups more than there are persons in the house to partake of the beverage, in case of visiters coming unexpectedly; and often a little fresh cheese and a cake of bread are added. The pipes are also made ready; and it is usual to provide, in houses where numerous visiters are likely to call, several common reed pipes. Immediately after the call to evening prayer, which is chanted four minutes after sunset, the master and such of his family or friends as happen to be

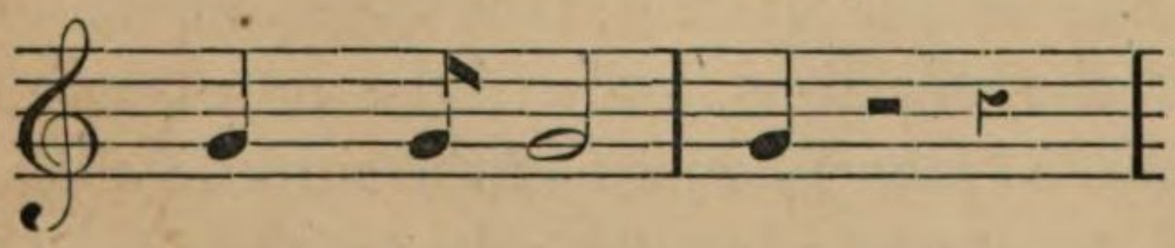
with him drink each a glass of sherbet: they then usually say the evening-prayers; and, this done, eat a few nuts, &c., and smoke their pipes. After this slight refreshment, they sit down to a plentiful meal of flesh-meat and other food, which they term their breakfast ("faṭoor"). Having finished this meal, they say the night-prayers,[1] and certain additional prayers of Ramaḍán, called "et-taráweeḥ;" or smoke again before they pray. The taráweeḥ prayers consist of twenty rek'ahs; and are repeated between the 'eshè prayers and the witr. Very few persons say these prayers, except in the mosque, where they have án Imám to take the lead; and they do little more than conform with his motions. The smaller mosques are closed, in Ramaḍán, soon after the taráweeḥ prayers: the larger remain open until the period of the last meal (which is called the "saḥoor"), or until the "imsák," which is the period when the fast must be recommenced. They are illuminated within and at their entrances, as long as they remain open; and the mád'nehs are illuminated during the whole of the night. The time during which the Muslim is allowed to eat (commencing, as already stated, at sunset,) varies from 11 hours 55 minutes to 7 hours 46 minutes (in the latitude of Cairo), according as the night is long or short; the imsák being always twenty minutes before the period of the prayer of daybreak. Consequently, the time during which he keeps fast every day is from 12 hours 5 minutes to 16 hours 14 minutes.

The Muslims, during Ramaḍán, generally take their breakfast at home; after which, they sometimes spend an hour or two in the house of a friend. Many of them, but chiefly those of the lower orders, in the evening, visit a coffee-shop, either merely for the sake of society, or to listen to one of the reciters of romances, or musicians, who entertain the company at many of the coffee-shops every night of this month. Numerous passengers are seen in the streets during the greater part of the night, and most of the shops

[1] "Ṣalát el-'eshè."

at which sherbet and eatables are sold remain open. Night is thus turned into day; and particularly by the wealthy, most of whom sleep during a great part of the day. It is the custom of some of the 'Ulamà of Cairo to have a zikr performed in their houses every night during this month; and some other persons, also, occasionally invite their friends, and entertain them with a zikr or a khatmeh.

Every night during Ramaḍán, criers, called "Musaḥḥirs," go about, first to recite a complimentary cry before the house of each Muslim who is able to reward them, and at a later hour to announce the period of the "saḥoor," or last meal.[1] There is one of these criers to each "khuṭṭ," or small district, of Cairo. He begins his rounds about two hours, or a little more, after sunset (that is, shortly after the night-prayers have been said); holding, with his left hand, a small drum, called "báz," or "ṭablat el-musaḥḥir,"[2] and, in his right hand, a small stick or strap, with which he beats it; and is accompanied by a boy carrying two "ḳandeels" (or small glass lamps) in a frame made of palm-sticks. They stop before the house of every Muslim, except the poor; and on each occasion of their doing this, the musaḥḥir beats his little drum to the following measure, three times:



after which he chants, "He prospereth who saith 'There is no deity but God:'" then he beats his drum in the same manner as before, and adds, "'Mohammad, the Guide, is the Apostle of God.'" Then again beating his drum he generally continues, "The most happy of nights to thee, O such a one" (naming the master of the house). Having previously inquired the names of the inmates of each house, he greets each person, except women, in the same manner; mentioning

[1] It is from this latter office that the crier is called "Musaḥḥir."
[2] Described in the chapter on music.

every brother, son, and young unmarried daughter of the master: saying, in the last case, "The most happy of nights to the chief lady among brides,[1] such a one." After each greeting he beats his drum; and after having greeted the man (or men), adds, "May God accept from him [or them] his [or their] prayers and fasting and good works." He concludes by saying, "God preserve you, O ye generous, every year!"—At the houses of the great (as also sometimes in other cases), after commencing as above ("He prospereth who saith 'There is no deity but God: Moḥammad, the Guide, is the Apostle of God'"), he generally repeats a long chant, in unmeasured rhyme; in which he first conjures God to pardon his sins, and blesses the Prophet, and then proceeds to relate the story of the "meạrág" (or the Prophet's miraculous ascension to heaven), and other similar stories of miracles; beating his drum after every few words, or, rather, after every rhyme. A house of mourning the musaḥḥir passes by. He generally receives, at the house of a person of the middle orders, two, three, or four piasters on the "'eed" which follows Ramaḍán: some persons give him a trifle every night.

If my reader be at all impressed by what has been above related, of the office of the musaḥḥir, as illustrating the character of the Muslims, he will be more struck by what here follows.—At many houses of the middle classes in Cairo, the women often put a small coin (of five faḍḍahs, or from that sum to a piaster, or more,) into a piece of paper, and throw it out of a window to the musaḥḥir; having first set fire to the paper, that he may see where it falls: he then, sometimes by their desire, and sometimes of his own accord, recites the Fát'ḥah, and relates to them a short tale, in unmeasured rhyme, for their amusement; as, for instance, the story of two "ḍarrahs"—the quarrels of two women who are wives of the same man. Some of the tales which he relates on these occasions are of a grossly indecent nature;

[1] Young ladies in Egypt are often called "brides."

and yet they are listened to by females in houses of good repute. How incongruous are such sequels! What inconsistency of character do they evince!

During this month, those calls from the mád'nehs which are termed "the Oolà" and "the Ebed" are discontinued, and, in their stead, two other calls are chanted. The period of the first of these, which is termed the "Abrár" (from the first word of note occurring in it), is between an hour and a half and half an hour before midnight, according as the night is long or short. It consists of the following verses of the Ḳur-án.[1] "But the just shall drink of a cup [of wine] mixed with [the water of] Káfoor; a fountain from which the servants of God shall drink: they shall convey the same by channels [whithersoever they please]. [These] did fulfil their vow, and dread the day, the evil whereof will disperse itself far abroad; and give food unto the poor and the orphan and the bondsman for his sake, [saying,] We feed you for God's sake only: we desire no recompense from you, nor any thanks."—The second call is termed the "Selám" (or salutation); and is a series of invocations of blessings on the Prophet, similar to those recited before the Friday prayers, but not always the same. This is generally chanted about half an hour after midnight. The morning adán from the mád'nehs is chanted much earlier than usual, as a warning to the Muslims to take their last meal, the "saḥoor;" in winter, in the longest night, about two hours and a half, and in the short nights, about one hour and a half, before the imsák. Another adán is also made from the dikkehs in the great mosques about twenty minutes before the imsák, as a final warning to any who may have neglected to eat; and at the period of the imsák, in these mosques, the meeḳátee (who makes known the hours of prayer, &c.), or some other person, calls out "Irfa'oo!" that is, "Remove ye" [your food, &c.].—About an hour and a half before the imsák, the musaḥḥir goes his rounds to rouse or remind the people

[1] The fifth and four following verses of the Soorat el-Insán, or 76th chapter.

to eat at those houses where he has been ordered to call; knocking and calling until he is answered; and the porter of each quarter does the same at each house in his quarter. Some persons eat but little for their faṭoor, and make the saḥoor the principal meal: others do the reverse; or make both meals alike. Most persons sleep about half the night.

Some few pious persons spend the last ten days and nights of Ramaḍán in the mosque of the Ḥasaneyn or that of the Seyyideh Zeyneb. One of these nights, generally supposed to be the 27th of the month [1] (that is, the night preceding the 27th day), is called "Leylet el-Ḳadr" (the Night of Power, or of the Divine decree). On this night, the Ḳur-án is said to have been sent down to Moḥammad. It is affirmed to be "better than a thousand months;" [2] and the angels are believed to descend, and to be occupied in conveying blessings to the faithful from the commencement of it until daybreak. Moreover, the gates of heaven being then opened, prayer is held to be certain of success. Salt water, it is said, suddenly becomes sweet on this night; and hence, some devout persons, not knowing which of the last ten nights of Ramaḍán is the Leylet el-Ḳadr, observe all those nights with great solemnity, and keep before them a vessel of salt water, which they occasionally taste, to try if it become sweet, so that they may be certain of the night. I find, however, that a tradition of the Prophet fixes it to be one of the odd nights; the 21st, 23rd, 25th, 27th, or 29th.

On the first three days of "Showwál" (the tenth month, the next after Ramaḍán,) is celebrated the minor of the two grand festivals which are ordained, by the religion of the Muslims, to be observed with general rejoicing. It is commonly called "el-'Eed eṣ-Ṣugheiyir;" but more properly, "el-'Eed eṣ-Ṣagheer." [3] The expiration of the fast of Ramaḍán

[1] Not the night supposed by Sale, which is that between the 23rd and 24th days. See one of his notes on the 97th chapter of the Ḳur-án.

[2] Ḳur-án, ibid.

[3] It is also called "'Eed el-Fiṭr" (or the Festival of the Breaking of the Fast); and, by the Turks, "Ramaẓán Beyrám."

is the occasion of this festival. Soon after sunrise on the first day, the people having all dressed in new, or in their best, clothes, the men assemble in the mosques, and perform the prayers of two rek'ahs, a sunneh ordinance of the 'eed: after which, the Khaṭeeb delivers an exhortation. Friends, meeting in the mosque, or in the street, or in each other's houses, congratulate and embrace and kiss each other. They generally visit each other for this purpose. Some, even of the lower classes, dress themselves entirely in a new suit of clothes; and almost every one wears something new, if it be only a pair of shoes. The servant is presented with at least one new article of clothing by the master, and receives a few piasters from each of his master's friends, if they visit the house; or even goes to those friends, to congratulate them, and receives his present: if he have served a former master, he also visits him, and is in like manner rewarded for his trouble; and sometimes he brings a present of a dish of "kaḥk" (or sweet cakes), and obtains, in return, money of twice the value, or more. On the days of this 'eed, most of the people of Cairo eat "feseekh" (or salted fish), and "kaḥks," "faṭeerehs" (or thin, folded pancakes), and "shureyks" (a kind of bunn). Some families also prepare a dish called "mumezzezeh," consisting of stewed meat, with onions, and a quantity of treacle, vinegar, and coarse flour; and the master usually procures dried fruits ("nuḳl"), such as nuts, raisins, &c., for his family. Most of the shops in the metropolis are closed, except those at which eatables and sherbet are sold; but the streets present a gay appearance, from the crowds of passengers in their holiday-clothes.

On one or more days of this festival, some or all of the members of most families, but chiefly the women, visit the tombs of their relatives. This they also do on the occasion of the other grand festival, of which an account will be given hereafter. The visiters, or their servants, carry palm-branches, and sometimes sweet basil ("reeḥán"), to lay upon the tomb which they go to visit. The palm-branch is broken

into several pieces, and these, or the leaves only, are placed on the tomb. Numerous groups of women are seen on these occasions, bearing palm-branches, on their way to the cemeteries in the neighbourhood of the metropolis. They are also provided, according to their circumstances, with kaḥks, shureyks, faṭeerehs, bread, dates, or some other kind of food, to distribute to the poor who resort to the burial-grounds on these days. Sometimes tents are pitched for them: the tent surrounds the tomb which is the object of the visit.[1] The visiters recite the Fát'ḥah, or, if they can afford it, employ a person to recite first the Soorat Yá-Seen, or a larger portion of the Ḳur-án. Often a khatmeh (or recital of the whole of the Ḳur-án) is performed at the tomb, or in the house, by several fiḳees. The men generally return immediately after these rites have been performed, and the fragments or leaves of the palm-branch laid on the tomb: the women usually go to the tomb early in the morning, and do not return until the afternoon: some of them (but these are not generally esteemed women of correct conduct), if they have a tent, pass the night in it, and remain until the end of the festival, or until the afternoon of the following Friday: so too do the women of a family possessed of a private, enclosed burial-ground, with a house within it; for there are many such enclosures, and not a few with houses for the accommodation of the females, in the midst of the public cemeteries of Cairo. Intrigues are said to be not uncommon with the females who spend the night in tents among the tombs. The great cemetery of Báb en-Naṣr, in the desert tract immediately on the north of the metropolis, presents a remarkable scene on the two 'eeds. In a part next the city-gate from which the burial-ground takes its name, many swings and whirligigs are erected, and several large tents, in some of which,

[1] The salutation of peace should be pronounced on entering the burial ground and on arriving at the tomb, in the manner described in Chapter X., in my account of visits to the tombs and cenotaphs of saints. In the former case it is general; and in the latter, particular.

dancers, reciters of Aboo-Zeyd, and other performers, amuse a dense crowd of spectators; and throughout the burial-ground are seen numerous tents for the reception of the visiters of the tombs.

About two or three days after the 'eed above described, the "Kisweh," or covering of the Kaabeh, which is sent annually with the great caravan of pilgrims, is conveyed in procession from the Citadel of the metropolis, where it is manufactured at the Sulṭán's expense, to the mosque of the Ḥasaneyn, to be sewed together, and lined, preparatively to the approaching pilgrimage. It is of a coarse, black brocade, covered with inscriptions [1] of passages from the Ḳur-án, &c., which are interwoven with silk of the same colour; and having a broad band across each side, ornamented with similar inscriptions worked in gold.[2] The following account of the procession of the Kisweh I write on my return from witnessing it, on the 6th of Showwál 1249 (or 15th of February, 1834).

I took my seat, soon after sunrise, in the shop of the Báshà's booksellers, in the main street of the city, nearly opposite the entrance to the bázár called Khán El-Khaleelee.

[1] This was denied by several of my Muslim friends, before whom I casually mentioned it; but, by producing a piece of the Kisweh, I proved the truth of my assertion. I state this to shew that a writer may often be charged with committing an error on authority which any person would consider perfectly convincing.

[2] The Kaabeh is a building in the centre of the Temple of Mekkeh, most highly respected by the Muslims. It is nearly in the form of a cube. Its height is somewhat more than thirty feet; and each side is about the same, or a little more, in width. It is not exactly rectangular, nor exactly equilateral. The black covering, after having remained upon it nearly a year, is taken off on the 25th of Zu-l-Ḳaadeh, cut up, and sold to the pilgrims; and the building is left without a covering for the space of fifteen days: on the 10th of Zu-l-Ḥeggeh, the first day of the Great Festival, the new Kisweh is put on. The interior is also hung with a covering, which is renewed each time that a new Sulṭán ascends the Turkish throne. It is necessary to renew the *outer* covering every year, in consequence of its exposure to the rain, &c. As the use of stuffs entirely composed of silk is prohibited, the Kisweh of the Kaabeh is lined with cotton to render it allowable.

This and almost every shop in the street were crowded with persons attracted by the desire of witnessing the procession, old and young; for the Egyptians of every class and rank and age take great pleasure in viewing public spectacles; but the streets were not so much thronged as they usually are on the occasions of the processions of the Maḥmal. About two hours after sunrise, the four portions which form each one side of the "Kisweh" were borne past the spot where I had taken my post; each of the four pieces placed on an ass, with the ropes by which they were to be attached. The asses were not ornamented in any way, nor neatly caparisoned; and their conductors were common felláḥs, in the usual blue shirt. There was then an interval of about three quarters of an hour, and nothing to relieve the dulness of this long pause but the passing of a few darweeshes, and two buffoons, who stopped occasionally before a shop where they saw any well-dressed persons sitting, and, for the sake of obtaining a present of about five faḍḍahs (or a little more than a farthing), engaged in a sham quarrel, abused each other in loud and gross words, and violently slapped each other on the face.

After this interval came about twenty ill-dressed men, bearing on their shoulders a long frame of wood, upon which was extended one quarter of the "Ḥezám" (that is, the belt or band above mentioned). The Ḥezám is in four pieces, which, when sewed together to the Kisweh, form one continuous band, so as to surround the Kaaḅeh entirely, at about two-thirds of its height. It is of the same kind of black brocade as the Kisweh itself. The inscriptions in gold are well worked in large and beautiful characters: each quarter is surrounded by a border of gold; and at each end, where the upper and lower borders unite, is ornamented in a tasteful manner, with green and red silk, sewed on, and embroidered with gold. One or other of the bearers frequently went aside to ask for a present from some respectably-dressed spectator. There was an interval of about a quarter

of an hour after the first quarter of the Ḥezám passed by: the other three portions were then borne along, one immediately after another, in the same manner. Then there was another interval, of about half an hour; after which there came several tall camels, slightly stained with the red dye of the ḥennà, and having high, ornamental saddles, such as I have described in my account of the return of the Maḥmal: upon each of these were one or two boys or girls; and upon some were cats. These were followed by a company of Balṭageeyeh (or Pioneers), a very good military band (the instruments of various kinds, but mostly trumpets, and all European), and the Báshà's guard, a regiment of infantry, of picked young men, in uniforms of a dark bluish-brown, with new red shoes, and with stockings.

The "Burḳo'" (or Veil),[1] which is the curtain that is hung before the door of the Kaạbeh, was next borne along, stretched upon a high, flattish frame of wood, fixed on the back of a fine camel. It was of black brocade, embroidered in the same manner as the Ḥezám, with inscriptions from the Ḳur-án in letters of gold, but more richly and more highly ornamented, and was lined with green silk. The face of the Burḳo' was extended on the right side of the frame, and the green silk lining on the left. It was followed by numerous companies of darweeshes, with their banners, among which were several sháleeshes (such as I have described in my account of the Dóseh at the festival of the Meạrág), the banners of the principal orders of darweeshes. Many of them bore flags, inscribed with the profession of the faith ("There is no deity but God: Moḥammad is God's Apostle"), or with words from the Ḳur-án, and the names of God, the Prophet, and the founders of their orders. Several Ḳádiree darweeshes bore nets, of various colours, each extended upon a frame-work of hoops upon a pole: these were fishermen. Some of

[1] This is often called, by the vulgar, "the veil of sitna Fáṭ'meh;" because it is said that Fáṭimeh Shegeret ed-Durr, the wife of the Sulṭán Eṣ-Ṣáleḥ, was the first person who sent a veil of this kind to cover the door of the Kaạbeh.

the darweeshes were employed in repeating, as in a common zikr, the name and epithets of God. Two men, armed with swords and shields, engaged each other in a mock combat. One other, mounted on a horse, was fantastically dressed in sheep-skins, and wore a high skin cap, and a grotesque false beard, composed of short pieces of cord or twist, apparently of wool, with mustaches formed of two long brown feathers: he occasionally pretended to write "fetwàs" (or judicial decisions), upon scraps of paper given to him by spectators, with a piece of stick, which he feigned to charge with a substitute for ink by applying it to his horse as though it were intended for a goad. But the most remarkable group in this part of the procession consisted of several darweeshes of the sect of the Rifá'ees, called Owlád-'Ilwán, each of whom bore in his hand an iron spike, about a foot in length, with a ball of the same metal at the thick end, having a number of small and short chains attached to it. Several of these darweeshes, in appearance, thrust the spike with violence into their eyes, and withdrew it, without shewing any mark of injury: it seemed to enter to the depth of about an inch. This trick was very well performed. Five faḍḍahs, or even a pipeful of tobacco, seemed to be considered a sufficient recompense to the religious juggler for this display of his pretended miraculous power. The spectators near me seemed to entertain no suspicion of any fraud in this singular performance; and I was reproached by one who sat by me, a man of very superior information, for expressing my opinion that it was a very clever piece of deception. Most of the darweeshes in the procession were Rifá'ees: their sheykh, on horseback, followed them.

Next came the "Maḥmal," which I have described in my account of its return to Cairo. It is added to the procession of the Kisweh for the sake of increasing the show: the grand procession of the Maḥmal previous to the departure of the great caravan of pilgrims takes place between two and three weeks after. Another black covering, of an oblong form,

embroidered in like manner with gold, to be placed over the Maḳám Ibráheem, in the temple of Mekkeh, was borne after the Maḥmal. Behind this rode a Turkish military officer, holding, upon an embroidered kerchief, a small case, or bag, of green silk, embroidered with gold, the receptacle of the key of the Kaabeh. Then followed the last person in the procession: this was the half-naked sheykh described in my account of the return of the Maḥmal, who constantly follows this sacred object, and accompanies the caravan to and from Mekkeh, mounted on a camel, and incessantly rolling his head.[1]

In the latter part of Showwál, not always on the same day of the month, but generally on or about the twenty-third, the principal officers and escort of the great caravan of pilgrims pass, from the Citadel, through the metropolis, in grand procession, followed by the Maḥmal. The procession is called that of the Maḥmal. The various persons who take part in it, most of whom proceed with the caravan to Mekkeh, collect in the Ḳarà Meydán and the Rumeyleh (two large open tracts) below the Citadel, and there take their places in the prescribed order. As this procession is conducted with less pomp in almost every successive year, I shall describe it as I first witnessed it, during my first visit to Egypt. The streets through which it passed were lined with spectators; some, seated on the maṣṭabahs of the shops (which were all closed), and others, standing on the ground below. I obtained a good place at a shop in the main street, through which it passed towards the gate called Báb en-Naṣr.

First, a cannon was drawn along, about three hours after sunrise: it was a small field-piece, to be used for the purpose

[1] I went to the mosque of the Ḥasaneyn a few days after, to examine the Kisweh and the other objects above described, that I might be able to make my account of them more accurate and complete. I was permitted to handle them all at my leisure; and gave a small present for this privilege, and for a superfluous piece of the Kisweh, for which I asked, a span in length, and nearly the same in breadth.

of firing signals for the departure of the caravan after each halt. Then followed two companies of irregular Turkish cavalry (Delees and Tufekjees), about five hundred men, most shabbily clad, and having altogether the appearance of banditti. Next, after an interval of about half an hour, came several men mounted on camels, and each beating a pair of the large, copper, kettle-drums, called nakḳárahs,[1] attached to the fore part of the saddle. Other camels, with large, stuffed saddles, of the same kind as those described in my account of the return of the Maḥmal, without riders, followed those above mentioned. These camels were all slightly tinged of a dingy orange-red with ḥennà. Some of them had a number of fresh, green palm-branches fixed upright upon the saddles, like enormous plumes; others were decorated with small flags, in the same manner as those above alluded to: several had a large bell hung on each side: some, again, bore water-skins; and one was laden with the "khazneh," a square case, covered with red cloth, containing the treasure for defraying those expenses of the pilgrimage which fall upon the government. The baggage of the Emeer el-Ḥágg (or Chief of the Pilgrims) then followed, borne by camels. With his furniture and provisions, &c., was conveyed the new "Kisweh." After this, there was another interval.

The next persons in the procession were several darweeshes, moving their heads from side to side, and repeating the name of God. With these were numerous camel-drivers, saḳḳàs, sweepers, and others; some of them crying "'Arafát![2] O God!"[3] and "God! God! [May the journey be] with safety!"[4] Then, again, followed several camels; some, with palm-branches, and others, with large bells, as before described. Next, the takht'rawán (or litter) of the Emeer

[1] These are described in the chapter on music.

[2] "'Arafát" is the name of the mountain which is one of the principal objects of pilgrimage.

[3] "'Arafát! ya-lláh!"

[4] "Allah! Allah! Bi-s-selámeh!"

el-Ḥágg, covered with red cloth, was borne along by two camels; the foremost of which had a saddle decorated with a number of small flags. Some Arabs, and the "Deleel el-Ḥágg" (or Guide of the Caravan), followed it; and next came several camels, and groups of darweeshes and others, as before. Then followed about fifty members of the Báshà's household, well dressed and mounted; a number of other officers, with silver-headed sticks, and guns; the chief of the Delees, with his officers; and another body of members of the household, mounted like the first, but persons of an inferior order. These were followed by several other officers of the court, on foot, dressed in ḳafṭáns of cloth of gold. Next came two swordsmen, naked to the waist, and each having a small, round shield: they frequently stopped, and engaged each other in sport, and occasionally received remuneration from some of the spectators. These preceded a company of darweeshes, camel-drivers, and others; and the shouts before mentioned were repeated.

After a short interval, the sounds of drums and fifes were heard; and a considerable body of the Niẓám, or regular troops, marched by. Next followed the "Wálee" (or chief magistrate of police), with several of his officers: then, the attendants of the "Emeer el-Ḥágg," the "Emeer" himself, three kátibs (or clerks), a troop of Maghrabee horsemen, and three "Muballighs" of the Mountain, in white 'abáyehs (or woollen cloaks), interwoven with gold. The office of the last is to repeat certain words of the Khaṭeeb (or preacher) on Mount 'Arafát. Then again there intervened numerous groups of camel-drivers, sweepers, saḳḳàs, and others; many of them shouting as those before. In the midst of these rode the "Imáms" of the four orthodox sects; one to each sect. Several companies of darweeshes, of different orders, followed next, with the tall banners and flags of the kind mentioned in my account of the procession of the Kisweh; the Ḳádireeyeh having also, in addition to their poles with various-coloured nets, long palm-sticks, as fishing-rods.

Kettle-drums, hautboys, and other instruments, at the head of each of these companies, produced a harsh music. They were followed by members of various trades; each body headed by their Sheykh.

Next came several camels; and then, the "Maḥmal." Many of the people in the streets pressed violently towards it, to touch it with their hands, which, having done so, they kissed; and many of the women who witnessed the spectacle from the latticed windows of the houses let down their shawls or head-veils, in order to touch with them the sacred object. Immediately behind the Maḥmal was the same person whom I have described as following it on its return to Cairo, and in the procession of the Kisweh; the half-naked sheykh, seated on a camel, and rolling his head.

In former years, the Maḥmal used to be conveyed, on this occasion, with much more pomp, particularly in the times of the Memlooks, who attended it clad in their richest dresses, displaying their most splendid arms and armour, and, in every way, vying with each other in magnificence. It used generally to be preceded by a group of Saạdeeyeh darweeshes, devouring live serpents.

The Maḥmal, the baggage of the Emeer, &c., generally remain two or three or more days in the plain of the Ḥaṣweh, on the north of the metropolis; then proceed to the Birket el-Ḥágg (or Lake of the Pilgrims), about eleven miles from the city, and remain there two days. This latter halting-place is the general rendezvous of the pilgrims. The caravan usually departs thence on the twenty-seventh of Showwál. The journey to Mekkeh occupies thirty-seven days. The route lies over rocky and sandy deserts, with very few verdant spots. To diminish the hardships of the journey, the caravan travels slowly, and mostly by night; starting about two hours before sunset, and halting the next morning a little after sunrise. The litters most generally used by the pilgrims I have described in the account of the return of the caravan. Most of the Turkish pilgrims, and

many others, prefer going by way of El-Ḳuṣeyr or Es-Suweys[1] and the Red Sea; and set out from Cairo generally between two and three months before the great caravan.

On the tenth of "Zu-l-Ḥeggeh" (the last month of the year) commences the Great Festival, "El-'Eed el-Kebeer,"[2] which, like the former 'eed, lasts three days, or four, and is observed with nearly the same customs. Every person puts on his best clothes or a new suit; but it is more common to put on new clothes on the minor 'eed. Prayers are performed in the mosques on the first day, soon after sunrise, as on the other festival; and the same customs of visiting and congratulation, and giving presents (though generally of smaller sums) to servants and others, are observed by most persons. The sacrifice that is performed on the first day, which is the day of the pilgrims' sacrifice, has been mentioned in the third chapter of this work. It is a duty observed by most persons who can easily afford to do it. For several previous days, numerous flocks of sheep, and many buffaloes, are driven into the metropolis, to be sold for sacrifice. Another custom observed on this festival, that of visiting the tombs, I have also before had occasion to describe, in the account of the ceremonies of the former 'eed. In most respects, what is called the Minor Festival is generally observed with more rejoicing than that which is termed the Great Festival. On this latter 'eed, most persons who have the means to do so prepare a dish called "fetteh," composed of boiled mutton, or other meat (the meat of the victim), cut into small pieces, placed upon broken bread, upon which is poured the broth of the meat, and some vinegar flavoured with a little garlic fried in a small quantity of melted butter, and then sprinkled over with a little pepper.

[1] Thus is properly pronounced the name of the town which we commonly call *Suez*.

[2] It is also called "'Eed el-Ḳurbán" (or the Festival of the Sacrifice), and by the Turks, "Ḳurbán Beyrám."

CHAPTER XXVI.

PERIODICAL PUBLIC FESTIVALS, &c.—*continued.*

IT is remarkable that the Muslims of Egypt observe certain customs of a religious or superstitious nature at particular periods of the religious almanac of the Copts; and even, according to the same system, calculate the times of certain changes of the weather. Thus they calculate the period of the "Khamáseen," when hot southerly winds are of frequent occurrence, to commence on the day immediately following the Coptic festival of Easter Sunday, and to terminate on the Day of Pentecost (or Whitsunday); an interval of forty-nine days.[1]

The Wednesday next before this period is called "Arba'à Eiyoob," or Job's Wednesday. Many persons, on this day, wash themselves with cold water, and rub themselves with the creeping plant called "raạráạ Eiyoob," or "ghubeyrà"[2] (inula Arabica, and inula undulata), on account of a tradition

[1] I believe that this period has been called by all European writers who have mentioned it, except myself, "El-Khamseen," or by the same term differently expressed, signifying *the Fifty; i. e. the Fifty days;* but it is always termed by the Arabs "el-Khamáseen," which signifies *the Fifties*, being a vulgar *plural* of Khamseen. In like manner, the Arabs call the corresponding period of the Jewish calendar by a term exactly agreeing with "el-Khamáseen;" namely "el-Khamseenát;" only its *last day* being termed "el-Khamseen." See De Sacy's 'Chrestomathie Arabe,' 2nd ed. vol. i. p. 98 of the Arabic text, and pp. 292 and 320 of his translation and notes. This eminent scholar, however, appears to have had no authority but that of Europeans for the name of the above-mentioned period of the Coptic calendar; for he has followed the travellers, and written it "Khamsin."

[2] Commonly pronounced "ghubbeyrè."

which relates that Job did so to obtain restoration to health. This and other customs about to be mentioned were peculiar to the Copts; but are now observed by many Muslims in the towns, and by more in the villages. The other customs just alluded to are that of eating eggs, dyed externally red or yellow or blue, or some other colour, on the next day (Thursday); and, on the Friday (Good Friday), a dish of khalṭah, composed of kishk,[1] with fool nábit,[2] lentils, rice, onions, &c. On the Saturday, also, it is a common custom of men and women to adorn their eyes with koḥl. This day is called "Sebt en-Noor" (Saturday of the Light); because a light, said to be miraculous, appears during the festival then celebrated in the Holy Sepulchre in Jerusalem.

A custom termed "Shemm en-Neseem" (or the Smelling of the Zephyr) is observed on the first day of the Khamáseen. Early in the morning of this day, many persons, especially women, break an onion, and smell it; and in the course of the forenoon, many of the citizens of Cairo ride or walk a little way into the country, or go in boats, generally northwards, to take the air, or, as they term it, *smell* the air, which on that day they believe to have a wonderfully beneficial effect. The greater number dine in the country, or on the river. This year (1834), they were treated with a violent hot wind, accompanied by clouds of dust, instead of the neseem; but considerable numbers, notwithstanding, went out to "smell" it.—The 'Ulamà have their "shemm en-neseem" at a fixed period of the solar year; the first three

[1] "Kishk" (as the word is commonly pronounced, but properly "keshk,") is prepared from wheat, first moistened, then dried, trodden in a vessel to separate the husks, and coarsely ground with a hand-mill: the meal is mixed with milk, and about six hours afterwards is spooned out upon a little straw or bran, and then left for two or three days to dry. When required for use it is either soaked or pounded, and put into a sieve, over a vessel; and then boiling water is poured on it. What remains in the sieve is thrown away: what passes through is generally poured into a saucepan of boiled meat or fowl, over the fire. Some leaves of white beet, fried in butter, are usually added to each plate of it.

[2] Beans soaked in water until they begin to sprout, and then boiled.

days of the spring-quarter, corresponding with the Persian "Now-róz," called by the Arabs "Nórooz."

The night of the 17th of June, which corresponds with the 11th of the Coptic month of Ba-ooneh, is called "Leylet en-Nuḳṭah" (or the Night of the Drop), as it is believed that a miraculous drop then falls into the Nile, and causes it to rise. Astrologers calculate the precise moment when the "drop" is to fall; which is always in the course of the night above mentioned. Many of the inhabitants of Cairo and its neighbourhood, and of other parts of Egypt, spend this night on the banks of the Nile; some, in houses of their friends; others, in the open air. Many also, and especially the women, observe a singular custom on the Leylet en-Nuḳṭah; placing, upon the terrace of the house, after sunset, as many lumps of dough as there are inmates in the house, a lump for each person, who puts his, or her, mark upon it: at daybreak, on the following morning, they look at each of these lumps; and if they find it cracked, they infer that the life of the person for whom it was placed will be long, or not terminate that year; but if they find it not cracked, they infer the reverse. Some say that this is also done to discover whether the Nile will rise high in the ensuing season. Another absurd custom is observed on the fourth following night, "Leylet es-Saraṭán," when the sun enters the sign of Cancer: it is the writing a charm to exterminate, or drive away, bugs. This charm consists of the following words from the Ḳur-án,[1] written in separate letters—"'Hast thou not considered those who left their habitations, and they were thousands, for fear of death? and God said unto them, Die: die: die.'" The last word of the text is thus written three times. The above charm, it is said, should be written on three pieces of paper, which are to be hung upon the walls of the room which is to be cleared of the bugs; one upon each wall, except that at the end where is the entrance, or that in which is the entrance.

[1] Chap. ii. ver. 244.

The Nile, as I have mentioned in the Introduction to this Work, begins to rise about, or soon after, the period of the summer solstice. From, or about, the 27th of the Coptic month Ba-ooneh (3rd of July) its rise is daily proclaimed in the streets of the metropolis. There are several criers to perform this office; each for a particular district of the town. The Crier of the Nile ("Munádee en-Neel") generally goes about his district early in the morning, but sometimes later; accompanied by a boy. On the day immediately preceding that on which he commences his daily announcement of the rise of the Nile, he proclaims, "God hath been propitious to the lands. The day of good news. To-morrow, the announcement, with good fortune."—The daily announcement is as follows:

Munádee. "Moḥammad is the Prophet of guidance." *Boy.* "The Maḥmals journey to him."[1] *M.* "The guide: peace be on him." *B.* "He will prosper who blesseth him." [The Munádee and boy then continue, or sometimes they omit the preceding form, and begin thus:] *M.* "O Thou whose government is excellent!" *B.* "My Lord, I have none beside Thee." [After this, they proceed, in many cases, thus:] *M.* "The treasuries of the Bountiful are full." *B.* "And at the gate there is no scarcity." *M.* "I extol the perfection of Him who spread out the earth." *B.* "And hath given running rivers." *M.* "Through Whom the fields become green." *B.* "After death He causeth them to live." *M.* "God hath given abundance, and increased [the river] and watered the high lands." *B.* "And the mountains and the sands and the fields." *M.* "O Alternator of the day and night!" *B.* "My Lord, there is none beside Thee." *M.* "O Guide of the wandering! O God!" *B.* "Guide me to the path of prosperity." [They then continue, or, sometimes omitting all that here precedes, commence as follows:] *M.* "O Amiable! O Living! O Self-subsisting!" *B.* "O Great in power! O Almighty!" *M.* "O

[1] This is, to his tomb.

Aider! regard me with favour." *B.* "O Bountiful, withdraw not thy protection." *M.* "God preserve to me my master [or my master the "emeer"] such a one [naming the master of the house], and the good people of his house. O Bountiful! O God!" *B.* "Ay, please God." *M.* "God give them a happy morning, from Himself; and increase their prosperity, from Himself." *B.* "Ay, please God." *M.* "God preserve to me my master [&c.] such a one [naming again the master of the house]; and increase to him the favours of God. O Bountiful! O God!" *B.* "Ay, please God." [Then brothers, sons, and unmarried daughters, if there be any, however young, are mentioned in the same manner, as follows:] *M.* "God preserve to me my master [&c.] such a one, for a long period. O Bountiful! O God!" *B.* "Ay, please God." *M.* "God preserve to me my mistress, the chief lady among brides, such a one, for a long period. O Bountiful! O God!" *B.* "Ay, please God." *M.* "May He abundantly bless them with his perfect abundance; and pour abundantly the Nile over the country. O Bountiful! O God!" *B.* "Ay, please God." *M.* "Five [or six, &c., digits] to-day; and the Lord is bountiful." *B.* "Bless ye Moḥammad."—These last words are added in the fear lest the rising of the river should be affected by a malicious wish, or evil eye, which is supposed to be rendered ineffectual if the malicious person bless the Prophet.[1]

Sometimes, the people of a house before which the Munádee makes his cry give him daily a piece of bread: this is a common custom among the middle orders; but most persons give him nothing until the day before the opening of the Canal of Cairo. Very little reliance is to be placed upon the announcement which he makes of the height which the river has attained, for he is generally uninformed or misinformed by the persons whose duty it is to acquaint him upon this subject; but the people mostly listen with interest to his proclamation. He and his boy repeat this

[1] He would be guilty of a sin if he did not do this when desired.

cry every day, until the day next before that on which the dam that closes the mouth of the Canal of Cairo is cut.

On this day (that is, the former of those just mentioned), the Munádee goes about his district, accompanied by a number of little boys, each of whom bears a small coloured flag, called "ráyeh;" and announces the "Wefà en-Neel" (the Completion, or Abundance of the Nile); for thus is termed the state of the river when it has risen sufficiently high for the government to proclaim that it has attained the sixteenth cubit of the Nilometer. In this, however, the people are always deceived; for there is an old law, that the land-tax cannot be exacted unless the Nile rises to the height of sixteen cubits of the Nilometer; and the government thinks it proper to make the people believe, as early as possible, that it has attained this height. The period when the Wefà en-Neel is proclaimed is when the river has actually risen about twenty or twenty-one feet in the neighbourhood of the metropolis; which is generally between the 6th and 16th of August (or the 1st and 11th of the Coptic month of Misrà):[1] this is when there yet remain, of the measure of a moderately good rise, in the neighbourhood of the metropolis, four or three feet. On the day above mentioned (the next before that on which the canal is to be opened), the Munádee and the boys who accompany him with the little "ráyát" (or flags) make the following announcement:—

Munádee. "The river hath given abundance, and completed [its measure]!" *Boys.* "God hath given abundance."[2] *M.* "And Dár en-Naḥás[3] is filled." *B.* "God, &c." *M.* "And

[1] This present year (1834), the river having risen with unusual rapidity, the dam was cut on the 5th of August. Fears were entertained lest it should overflow the dam before it was cut: which would have been regarded as an evil omen.

[2] The words thus translated, the boys pronounce "Ófa-lléh," for "Owfa-lláh."

[3] This is an old building between the aqueduct and Maṣr el-'Ateeḳan, where the Sulṭáns and Governors of Egypt used to alight, and inspect the state of the river, previously to the cutting of the dam of the canal.

the canals flow." *B.* "God, &c." *M.* "And the vessels are afloat." *B.* "God, &c." *M.* "And the hoarder [of grain] has failed." *B.* "God, &c." *M.* "By permission of the Mighty, the Requiter." *B.* "God, &c." *M.* "And there remains nothing." *B.* "God, &c." *M.* "To the perfect completion." *B.* "God, &c." *M.* "This is an annual custom." *B.* "God, &c." *M.* "And may you live to every year." *B.* "God, &c." *M.* "And if the hoarder wish for a scarcity." *B.* "God, &c." *M.* "May God visit him, before death, with blindness and affliction!" *B.* "God, &c." *M.* "This generous person [1] loveth the generous." *B.* "God, &c." *M.* "And an admirable palace is built for him." [2] *B.* "God, &c." *M.* "And its columns are incomparable jewels." *B.* "God, &c." *M.* "Instead of palm-sticks and timber:" *B.* "God, &c." *M.* "And it has a thousand windows that open:" *B.* "God, &c." *M.* "And before every window is Selsebeel."[3] *B.* "God, &c." *M.* "Paradise is the abode of the generous." *B*, "God, &c." *M.* "And Hell is the abode of the avaricious." *B.* "God, &c." *M.* "May God not cause me to stop before the door of an avaricious woman, nor of an avaricious man:" *B.* "God, &c." *M.* "Nor of one who measures the water in the jar:" *B.* "God, &c." *M.* "Nor who counts the bread while it is yet dough:" *B.* "God, &c." *M.* "And if a cake be wanting, orders a fast:" *B.* "God, &c." *M.* "Nor who shuts up the cats at supper-time:" *B.* "God, &c." *M.* "Nor who drives away the dogs upon the walls." *B.* "God, &c." *M.* "The world is brightened." *B.* "God, &c." *M.* "And the damsels have adorned themselves." *B.* "God, &c." *M.* "And the old women tumble about." *B.* "God, &c." *M.* "And the married man hath added to his wife eight others." *B.* "God, &c." *M.* "And the bachelor hath married eighteen."—This cry is continued until somebody in the house gives a present to the Munádee; the amount of which is

[1] The person before whose house the announcement is made.
[2] In Paradise.
[3] A Fountain of Paradise.

generally from ten faḍḍahs to a piaster; but many persons give two piastres; and grandees, a kheyreeyeh, or nine piastres.

During this day, preparations are made for cutting the dam of the canal. This operation attracts a great crowd of spectators, partly from the political importance attached to it; but, being always prematurely performed, it is now without much reason made an occasion of public festivity.

The dam is constructed before, or soon after, the commencement of the Nile's increase. The "Khaleeg," or Canal, at the distance of about four hundred feet within its entrance, is crossed by an old stone bridge of one arch. About sixty feet in front of this bridge is the dam, which is of earth, very broad at the bottom, and diminishing in breadth towards the top, which is flat, and about three yards broad. The top of the dam rises to the height of about twenty-two or twenty-three feet above the level of the Nile when at the lowest; but not so high above the bed of the canal: for this is several feet above the low-water mark of the river, and consequently dry for some months when the river is low. The banks of the canal are a few feet higher than the top of the dam. Nearly the same distance in front of the dam that the latter is distant from the bridge, is raised a round pillar of earth, diminishing towards the top, in the form of a truncated cone, and not quite so high as the dam. This is called the "'arooseh" (or bride), for a reason which will presently be stated. Upon its flat top, and upon that of the dam, a little maize or millet is generally sown. The 'aroosh is always washed down by the rising tide before the river has attained to its summit, and generally more than a week or fortnight before the dam is cut.

It is believed that the custom of forming this 'arooseh originated from an ancient superstitious usage, which is mentioned by Arab authors, and, among them, by El-Makreezee. This historian relates that, in the year of the conquest of Egypt by the Arabs, 'Amr Ibn-El-Áṣ, the Arab general, was told that the Egyptians were accustomed, at the

period when the Nile began to rise, to deck a young virgin in gay apparel, and throw her into the river as a sacrifice, to obtain a plentiful inundation. This barbarous custom, it is said, he abolished; and the Nile, in consequence, did not rise in the least degree during the space of nearly three months after the usual period of the commencement of its increase. The people were greatly alarmed, thinking that a famine would certainly ensue: 'Amr, therefore, wrote to the Khaleefeh, to inform him of what he done, and of the calamity with which Egypt was, in consequence, threatened. 'Omar returned a brief answer, expressing his approbation of 'Amr's conduct, and desiring him, upon the receipt of the letter, to throw a note, which it enclosed, into the Nile. The purport of this note was as follows:—"From 'Abd-Allah 'Omar, Prince of the Faithful, to the Nile of Egypt. If thou flow of thine own accord, flow not: but if it be God, the One, the Mighty, who causeth thee to flow, we implore God, the One, the Mighty, to make thee flow."—'Amr did as he was commanded; and the Nile, we are told, rose sixteen cubits in the following night.—This tale is, indeed, hard to be believed, even divested of the miracle.

On the north side of the Canal, overlooking the dam, and almost close to the bridge, was a small building of stone, from which the grandees of Cairo used to witness the operation of cutting the dam. This building has become a ruin; and upon its remains is erected a large tent for the reception of those officers who have to witness and superintend the cutting. Some other tents are also erected for other visiters; and the government supplies a great number of fireworks, chiefly rockets, to honour the festival, and to amuse the populace during the night preceding the day when the dam is cut, and during the operation itself, which is performed early in the morning. Many small tents, for the sale of sweetmeats, fruits, and other eatables, and coffee, &c., are likewise pitched along the bank of the isle of Er-Ródah, opposite the entrance of the Canal. The day of the cutting

of the dam of the Canal is called "Yóm Gebr el-Baḥr," which is said to signify "the Day of the Breaking of the River;" though the word "gebr," which is thus interpreted "breaking," has really the reverse signification. The term "Yóm Wefà el-Baḥr," or "Wefà en-Neel," before explained, is also, and more properly, applied to this day. The festival of the Canal is also called "Mósim el-Khaleeg."

In the afternoon of the day preceding that on which the dam is cut, numerous boats, hired by private parties, for pleasure, repair to the neighbourhood of the entrance of the Canal. Among these is a very large boat, called the "'Aḳabeh."[1] It is painted for the occasion, in a gaudy, but rude, manner; and has two or more small cannons on board, and numerous lamps attached to the ropes, forming various devices, such as a large star, &c.: it has also, over the cabin, a large kind of close awning, composed of pieces of silk, and other stuffs; and is adorned with two pennants. It is vulgarly believed that this boat represents a magnificent vessel, in which the Egyptians used, before the conquest of their country by the Arabs, to convey the virgin, whom it is said, they threw into the Nile. It sails from Boolák about three hours after noon, taking passengers for hire, men and women; the latter being usually placed, if they prefer it, in the large awning above mentioned. It is made fast to the bank of the isle of Er-Róḍah, immediately opposite the entrance of the Canal. Most of the other boats also remain near it during the night, along the bank of the island; but some, all the evening and night, are constantly sailing up, or rowing down, the river. In many boats, the crews amuse themselves and their passengers by singing, often accompanied by the darabukkeh and zummárah; and some private parties hire professional musicians to add to their diversion on the river. The

[1] "Aḳab" is the *collective* name of the largest kind of the boats which navigate the Nile; and "'aḳabeh" (plural "'aḳabát"), the name of a single boat of this kind.

festival is highly enjoyed by the crowds who attend it, though there is little that a stranger would think could minister to their amusement: they seem to require nothing more to enliven them than crowds and bustle, with a pipe and a cup of coffee. In former years, the festival was always attended by dancing-girls (who are now forbidden to perform), and by singers, instrumental musicians, and reciters of romances. In the evening, before it is dark, the exhibition of fire-works commences; and this is continued, together with the firing of guns from the 'aḳabeh and two or more gun-boats, every quarter of an hour during the night. About twelve guns are fired on each of these occasions: the whole number fired at the night's festival of the present year was about six hundred. The fire-works which are displayed during the night consist of little else than rockets and a few blue lights: the best are kept till morning, and exhibited in broad day-light, during the cutting of the dam. At night, the river and its banks present a remarkably picturesque scene. Numerous boats are constantly passing up and down; and the lamps upon the rigging of the 'aḳabeh, and in other boats, as well as on the shore, where there are also many mesh'als stuck in the ground (several upon the dam and its vicinity, and many more upon the bank of the island), have a striking effect, which is occasionally rendered more lively by the firing of the guns, and the ascent of a number of rockets. The most crowded part of the scene of the festival at night is the bank of the island; where almost every person is too happy to sleep, even if the noise of the guns, &c., did not prevent him.

Before sunrise, a great number of workmen begin to cut the dam. This labour devolves, in alternate years, upon the Muslim grave-diggers[1] and on the Jews; both of whom are paid by the government: but when it falls to the Jews, and on a Saturday, they are under the necessity of paying a

[1] "Et-turabeeyeh."

handsome sum of money to escape the sin of profaning their sabbath by doing what the government requires of them. With a kind of hoe, the dam is cut thinner and thinner, from the back (the earth being removed in baskets, and thrown upon the bank), until at the top, it remains about a foot thick: this is accomplished by about an hour after sunrise. Shortly before this time, when dense crowds have assembled in the neighbourhood of the dam, on each bank of the Canal, the Governor of the metropolis arrives, and alights at the large tent before mentioned, by the dam: some other great officers are also present; and the Ḳáḍee attends, and writes a document[1] to attest the fact of the river's having risen to the height sufficient for the opening of the Canal, and of this operation having been performed; which important document is despatched with speed to Constantinople. Meanwhile, the firing of guns, and the display of the fire-works, continue; and towards the close of the operation, the best of the fire-works are exhibited, when in the glaring sunshine, they can hardly be seen. When the dam has been cut away to the degree above mentioned, and all the great officers whose presence is required have arrived, the Governor of the metropolis throws a purse of small gold coins to the labourers. A boat, on board of which is an officer of the late Wálee, is then propelled against the narrow ridge of earth, and, breaking the slight barrier, passes through it, and descends with the cataract thus formed. The person here mentioned is an old man, named Ḥammoodeh, who was "sarrág báshee" of the Wálee: it was his office to walk immediately before his master when the latter took his ordinary rides, preceded by a long train of officers, through the streets and environs of the metropolis. Just as his boat approaches the dam, the Governor of Cairo throws into it a purse of gold, as a present for him. The remains of the dam are quickly washed away by the influx of the water into the bed of the Canal, and numerous other boats

[1] "Ḥogget-el-baḥr."

enter, pass along the Canal throughout the whole length of the city, and, some of them, several miles further, and return.

Formerly, the Sheykh el-Beled, or the Báshà, with other great officers, presided at this fête, which was celebrated with much pomp; and money was thrown into the Canal, and caught by the populace, some of whom plunged into the water with nets; but several lives were generally lost in the scramble. This present year (1834) three persons were drowned on the day of the opening of the Canal; one in the Canal itself, and two in the Lake of the Ezbekeeyeh. A few minutes after I had entered my house, on my return from witnessing the cutting of the dam, and the festivities of the preceding night (which I passed partly on the river and partly on the isle of Er-Róḍah), a woman, having part of her dress, and her face, which was uncovered, besmeared with mud, passed by my door, screaming for the loss of her son, who was one of the three persons drowned on this occasion. The water entered the Ezbekeeyeh by a new canal, on the day preceding that on which the dam was cut. Crowds collected round it on this day, and will for many following days (I am writing a few days after the opening of the canal), to enjoy the view of the large expanse of water, which, though very turbid, is refreshing to the sight in so dry and dusty a place as Cairo, and at this hot season of the year. Several tents are pitched by it, at which visiters are supplied with coffee; and one for the sale of brandy, wine, &c.; and numerous stools and benches of palm-sticks are set there. The favourite time to resort to this place is the evening; and many persons remain there for several hours after sunset: some all night. There are generally two or three story-tellers there. At all hours of the day, and sometimes even at midnight, persons are seen bathing in the lake; chiefly men and boys, but also some young girls, and even women; the latter of whom expose their persons before the passengers and idlers on the banks in a manner surprising in a place where

women in general so carefully conceal even their faces, though most of these bathers are usually covered from the waist downwards. It often happens that persons are drowned here.[1]

On the day after the cutting of the dam the Munádee continues to repeat his first cry; but uses a different form of expression in stating the height of the river; saying, for instance, "four from sixteen;" meaning, that the river has increased four "ḳeeráṭs" (or digits) from sixteen cubits. This cry he continues until the day of the Nórooz, or a little earlier.

On the "Nórooz," or Coptic New-year's-day (10th or 11th of September), or two or three days before, he comes to each house in his district, with his boy dressed in his best clothes, and a drummer and a hautboy-player; repeats the same cry as on the Wefà; and again receives a present. Afterwards he continues his former cry.

On the day of the "Ṣaleeb" (or the Discovery of the Cross), which is the 17th of the Coptic month of Toot, or 26th or 27th of September, at which period the river has risen to its greatest height, or nearly so, he comes again to each house in his district, and repeats the following cry:—"In uncertainty,[2] thou wilt not rest: nor in comparing[3] wilt thou rest. O my reproacher,[4] rest. There is nothing that endureth. There remaineth nothing [uncovered by the water] but the shemmám[5] and lemmán[6] and the sown fields and the anemone and safflower and flax: and may my master, such a one [naming the master of the house], live, and see that the river has increased; and give, to the bringer of good news, according to a just judgment. Aboo-Ḳaddád[7] is entitled to a

[1] I have mentioned on a former occasion that the bed of the lake of the Ezbekeeyeh has been filled up since my second visit to Egypt.

[2] Doubting whether the Nile will rise sufficiently high.

[3] That is, in comparing the height of the river at a particular period in the present year with its height at the same period in preceding years.

[4] O thou who hast said to me, "Why dost thou not bring better news?"

[5] Cucumis dudaim. [6] Mentha Kahirina.

[7] The Sheykh of the Miḳyás, or Nilometer.

fee from the government; a fee of a shereefee[1] for every digit of the river's increase: and *we* are entitled to a fee from the people of generosity; we come to take it with good behaviour. The fortunate Nile of Egypt hath taken leave of us in prosperity; in its increase, it hath irrigated all the country."—The Munádee, on this occasion, presents a few limes, and other fruit, to the rich, or persons of middle rank, and some lumps of dry mud of the Nile, which is eaten by the women, in many families. He generally receives a present of two or three or more piasters. His occupation then ceases until the next year.

[1] A gold coin, now become scarce. Its value, I am informed, is about a third of a pound sterling, or somewhat less.

CHAPTER XXVII.

PRIVATE FESTIVITIES, ETC.

As the modern Egyptian does not become a housekeeper until he is married (and not of necessity *then*, for he may live with his wife in the house of his or her parents), his first marriage is generally the first event which affords him and his wife an occasion of calling together their respective friends to a private entertainment. Whenever a great entertainment is given on any occasion of rejoicing, it is customary, for the persons invited, to send presents (such as I have mentioned in describing the ceremonies attendant upon a marriage), a day or two before. The husband always has his separate party, generally in the lower apartment or apartments of the house; and the wife entertains her female relations and friends in the ḥareem, or upper apartments. It is also the usual custom for the wife to entertain her guests (among whom no males are ever admitted, except very young boys,) during the six middle hours of the day; and for the husband to receive his guests afterwards; after sunset, or after the 'eshè prayers: but sometimes his guests assemble while the wife is engaged with her own party in the ḥareem.

On these occasions, the female singers who are called "'Awálim" (or "'Ál'mehs") are often hired to amuse the company. They sit in one of the apartments of the ḥareem; generally at a window looking into the court. The

wooden lattice-work of the window, though too close to allow them to be seen by persons without, is sufficiently open to let them be distinctly heard by the male guests sitting in the court or in one of the apartments which look into it. In many houses, there is a small elevated apartment, or closet, for the 'Awálim, which I have before described, adjoining the apartment in which the male guests assemble (as well as another adjoining the principal saloon of the ḥareem), screened in front by wooden lattice-work, to conceal these singers from the view of the men.—The dancing-girls ("Ghawázee," or "Gházeeyehs,") are, or were, also frequently hired to attend on the occasions of private festivities. They dance (with unveiled faces) before the men, in the court, so that they may be seen also by the women from the windows of the ḥareem; or perform in an apartment in which the men are assembled, or in the street, before the house, for the amusement only of the women. When they or the 'Awálim perform for the entertainment of a party, one of the friends of the host usually collects for them small sums of money upon the tambourine, or in a handkerchief, from the guests; but sometimes, the host will not allow this custom to be observed. The contributions are called "nuḳoot." It is the general practice for the person who gives the entertainment to engage the Ghawázee for a certain sum: he receives the nuḳoot, which may fall short of, or exceed, the promised sum: in the former case he pays the difference from his own purse: in the latter case he often pockets the surplus. Or he agrees that they shall receive all the nuḳoot, with or without an additional sum from himself. In some parties, where little decorum is observed, the guests dally and sport with these dancing-girls in a very licentious manner. I have before mentioned (in a former chapter), that, on these occasions, they are usually indulged with brandy, or some other intoxicating liquor, which most of them drink to excess. It is a common custom for a man to wet, with his tongue, small gold coins, and stick them upon the forehead, cheeks,

chin, and lips, of a Gházeeyeh. When money is collected for the 'Awálim, their servant, who is called "khalboos," and who often acts the part of a buffoon, generally calls out, at each contribution, "Shóbash 'aleyk yá ṣáḥeb el-farah!" that is "A present is due from thee, O giver of the entertainment, [on a similar occasion, and in the same way,]"[1] and adds, "Such a one has given so many 'maḥboobs,' or 'kheyreeyehs';" turning a few piasters into a much larger number of gold coins of considerably greater value; or, if gold be given, exaggerating the sum in the same manner. This he does to compliment the donor, and to stimulate the generosity of others. His mistress, or another of the 'Awálim, replies, "'Oḳbà le-'anduh!" ("May he have the like [rejoicing]!"[2] or "May he have a recompense!")—The guests are also often entertained with a concert of instrumental and vocal music, by male performers ("Áláteeyeh"), who sit in the court, or in the apartment in which the guests are assembled. Two "dikkehs" (or high wooden sofas) are often put together, front to front, in the court, and furnished with cushions, &c., to form an orchestra for the musicians; and a lantern is usually placed in the middle. The Áláteeyeh generally receive contributions from the assembly for whose entertainment they perform, like the 'Awálim; their khalboos calling out to them in the same manner after each gift.

But performances of a different kind from those above mentioned are more common, and are considered more proper, on the occasion of private festivities. These are the recitations of a "khatmeh" (or of the whole of the Ḳur-án), by three or four or more fiḳees, who are hired for the purpose; or of a "zikr," by a small party of faḳeers.[3] That the

[1] "Shóbash" is synonymous with "nuḳoot," being an Arabic corruption of the Persian "shábásh," which also signifies "well done!" "excellent!"

[2] The phrase was thus written and explained to me by a sheykh; but I suspect it should be, "Iḳbál le-'anduh," which is an expression vulgarly used to signify, "access to him;" and would mean, in this case, "[May we have] access to him:" and "Good fortune to him!"

[3] These customs remind us of St. Paul's advice to the Ephesians, ch. v. v. 19;

khatmeh may not be too fatiguing to the performers, the fiḳees relieve one another by turns; one only chanting at a time; and each, usually, chanting a ruba.[1] They generally come to the house a little after the 'aṣr, and get through the greater part of their task before the guests assemble: one of them then chants more leisurely, and in a more musical manner: after him, in the same manner, another; and so on. Sometimes a khatmeh is performed in the day-time, and after it, in the evening, a zikr. It is a rule that the zikr should always be performed after sunset.

In Egypt, persons who habitually live with the utmost frugality prepare a great variety and profusion of dishes for the entertainment of their friends. But very little time is devoted to eating. The period of conviviality is mostly passed in smoking, sipping coffee, drinking sherbet, and conversing: the Turks, however, generally abstain from smoking during the recitation of the Ḳur-án; and the honour which they pay to the sacred book on every occasion has given rise to a saying, that "God has exalted Ál-'Osmán, [*i. e.* the race of 'Osmán, or the 'Osmánlees,] above other Muslims, because they exalt the Ḳur-án more than do others." In these parties, none of the guests ever attempts to amuse his companions, except by facetious conversation, or sometimes by telling a story; though all of them take great delight in the performances of the hired dancers, musicians, and singers. The Egyptians seldom play at any game, unless when only two or three persons meet together, or in the privacy of their own families. They are a social people; and yet they but rarely give great entertainments. Festivities such as I have described above are very unfrequent: they occur only on particular occasions which really call for rejoicing. Except on such occasions,

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which shows the antiquity of social pastimes of this kind. The Egyptians highly enjoy the religious love-songs of the munshids at zikrs.

[1] A quarter of a "ḥezb," which latter is a sixtieth part of the Ḳur-án.

it is considered improper to hire dancing-girls to perform in a house.

The marriage-festivities I have described in a former chapter: I therefore proceed to give an account of the festivities which *follow* a marriage; and shall do so in the order of their occurrence.

On the seventh day ("Yóm es-Subooạ"[1]) after a marriage, the wife receives her female relations and friends during the morning and afternoon; and sometimes the husband entertains his own friends in the evening; generally hiring persons to perform a khatmeh or a zikr. It is a custom of husbands in Egypt to deny themselves their conjugal rights during the first week after the conclusion of the marriage with a virgin bride; and the termination of this period is a due cause for rejoicing.[2]—On the fortieth day ("Yóm el-Arba'een") after the marriage, the wife goes, with a party of her female friends, to the bath. Her companions return with her to her house, about the 'aṣr; partake of a repast, and go away. The husband, also, sometimes receives visiters in the evening of this day, and again causes a khatmeh or zikr to be performed.

The next festivities in a family are generally those consequent on the birth of a child.—Two or three or more days before the expected time of delivery, the "dáyeh" (or midwife) conveys, to the house of the woman who requires her assistance, the "kursee el-wiládeh," a chair of a peculiar form, upon which the patient is to be seated during the birth.[3]

[1] The Subooạ after the birth of a child is celebrated with more rejoicing; and therefore, in speaking of the Yóm es-Subooạ, the seventh day after childbirth is generally understood.

[2] It was not such a festival as this alone that is alluded to in Genesis, xxix. 27, and in Judges, xiv. 12. It was, and I believe is still, the custom of the wealthy Bedawee (and such was Laban) to feast his friends seven days after marriage (as also after the birth of a male child); and every respectable Muslim, after marriage, if disappointed in the expectations he has been led to form of his wife, abstains from putting her away for about a week, that she may not be disgraced by suspicion; particularly if it be her first marriage.

[3] See Exodus, i. 16.

This chair is covered with a shawl, or an embroidered napkin; and some flowers of the ḥennà-tree, or some roses, are tied, with an embroidered handkerchief, to each of the upper corners of the back. Thus ornamented, the chair (which is the property of the dáyeh) is conveyed before her to the house.—In the houses of the rich, and of those in easy circumstances, the mother, after delivery, is placed on a bed, and usually remains on it from three to six days: but poor women, in the same case, seldom take to a bed at all; and after a day or two resume their ordinary occupations, if not requiring great exertion.

On the morning after the birth, two or three of the dancing-men called Khäwals, or two or three Gházeeyehs, dance in front of the house, or in the court.—The festivities occasioned by the birth of a son are always greater than those on account of a daughter. The Arabs still show relics of that feeling which often induced their ancient ancestors to destroy their female offspring.

A few days after the birth, generally on the fourth or fifth day, the women of the house, if the family be of the middle or wealthy classes, usually prepare dishes of "mufattaḳah," "kishk," "libábeh," and "ḥilbeh," which they send to the female relations and friends. The first of these consists of honey with a little clarified butter[1] and oil of sesame,[2] and a variety of aromatics and spices pounded together: roasted hazel-nuts are also added to it.[3] The kishk has been described in a former page.[4] The libábeh is composed of broken or crumbled bread, honey, clarified butter, and a little rose-water: the butter is first put into a saucepan over a fire; then, the broken bread; and next, the honey. The dish of

[1] "Semn." [2] "Seereg."

[3] Some women add another ingredient; not when it is to be sent to friends, but for a particular purpose, which is, to make them fat; they broil and mash up a number of beetles in the butter, and then add the honey, &c. This has been alluded to in the chapter on the Domestic Life of the Women.

[4] In a note to the second paragraph of the preceding chapter.

ḥilbeh (or fenugreek) is prepared from the dry grain, boiled, and then sweetened with honey over the fire.

On the "Yóm es-Subooạ" (or Seventh Day) after the birth of a child, the female friends of its mother pay her a visit. In the families of the higher classes, 'Awálim are hired to sing in the ḥareem, or Aláteeyeh perform, or fiḳees recite a khatmeh, below. The mother, attended by the dáyeh, sits on the kursee el-wiládeh, in the hope that she may soon have occasion for it again; for her doing this is considered propitious. The child is brought, wrapped in a handsome shawl, or something costly; and, to accustom it to noise, that it may not be frightened afterwards by the music, and other sounds of mirth, one of the women takes a brass mortar,[1] and strikes it repeatedly with the pestle, as if pounding. After this, the child is put into a sieve, and shaken; it being supposed that this operation is beneficial to its stomach. Next it is carried through all the apartments of the ḥareem, accompanied by several women or girls, each of whom bears a number of wax candles, sometimes of various colours, cut in two, lighted, and stuck into small lumps of paste of ḥennà, upon a small round tray. At the same time, the dáyeh, or another female, sprinkles, upon the floor of each room, a mixture of salt and seed of the fennel-flower,[2] or salt alone, which has been placed during the preceding night at the infant's head; saying, as she does this, "The salt be in the eye of the person who doth not bless the Prophet;"[3] or, "The foul salt be in the eye of the envier."[4] This ceremony of the sprinkling of salt[5] is considered a preservative, for the child and mother, from the evil eye: and each person present should say, "O God, bless our lord Moḥammad!" The child, wrapped up, and placed on a fine mattress, which is sometimes laid on a silver tray, is

[1] "Hón." [2] "Ḥabbeh sódà."

[2] "El-milḥ fee 'eyn ellee má yeṣallee 'a-n-nebee." "Yeṣallee" is for "yuṣallee;" and "'a-n-nebee," for "'ala-n-nebee."

[3] "El-milḥ el-fásid fee 'eyn el-ḥásid." [5] "Rashsh el-milḥ."

shewn to each of the women present, who looks at its face, says, "O God, bless our lord Moḥammad! God give thee long life," &c., and usually puts an embroidered handkerchief, with a gold coin (if pretty or old, the more esteemed), tied up in one of the corners, on the child's head, or by its side. This giving of handkerchiefs is considered as imposing a debt, to be repaid by the mother, if the donor should give her the same occasion; or as the discharge of a debt for a similar offering. The coins are generally used, for some years, to decorate the head-dress of the child. After these nuḳoot for the child, others are given for the dáyeh. During the night before the subooa, a water-bottle full of water (a dórak in the case of a boy, or a ḳulleh in that of a girl), with an embroidered handkerchief tied round the neck, is placed at the child's head, while it sleeps. This, with the water it contains, the dáyeh takes, and puts upon a tray, and presents to each of the women; who put their nuḳoot for her (merely money) into the tray.—In the evening, the husband generally entertains a party of his friends, in the manner usual on other occasions of private festivity.

During a certain period after childbirth (in most cases among the people of Cairo, forty days, but differing according to circumstances, and according to the doctrines of the different sects), the mother is regarded as religiously impure.[1] The period here mentioned is called "Nifás." At the expiration of it, the woman goes to the bath.

The ceremonies and festivities attendant upon the *circumcision* of a boy are the next that I shall describe.—In most cases, the boy about to be circumcised (who is called "muṭṭáhir") is paraded through the streets in the manner which has been related in a former chapter; that is, if his parents be of the middle or higher class of citizens: but most of the learned, people of religious professions, fiḳees, and

[1] In like manner, the Jewish law pronounces a woman unclean during forty days after the birth of a male child; but double that time after bearing a female child. See Leviticus xii. 2, 4, 5.

some rich men, in Cairo, prefer performing a ceremony called "Ṣiráfeh," of which the following account will convey a sufficient notion:—

The schoolfellows of the muṭṭáhir, all dressed in their best clothes, or in borrowed clothes if they have none of their own good enough, which is generally the case, repair, a little before noon, to one of the principal mosques, as that of the Ḥasaneyn, or the Azhar, or that of the seyyideh Zeyneb. Thither also go the men and the women and many of the female friends of the family of the muṭṭáhir, with the muṭṭáhir himself, and sometimes about six sháweeshes (or sergeants) of the Naḳeeb el-Ashráf. The barber who is to perform the operation also attends, with a servant bearing his "ḥeml" (or sign), which has been described in the account of the more common ceremonies of circumcision. All these persons, with some others who will presently be mentioned, having assembled in the mosque, wait there until after the noon-prayers, and then depart in procession through the streets to the house of the muṭṭáhir's parents. The first person in the procession is the barber's servant, with his ḥeml. He is sometimes followed by five or six fiḳees, chanting a lyric ode ("muweshshaḥ") in praise of the Prophet. Then follow the schoolboys, two, three, or four abreast. The foremost of these boys, or half their number, chant, as they pass along,—"O nights of pleasure! O nights of joy!"—The other boys then take up the strain, adding,—"Pleasure and desire, with friends assembled!"—Then, again, the former,—"Bless, O our Lord, the Perspicuous Light."—Then, the latter, "Aḥmad,[1] the Elect, the chief of Apostles."—Thus the boys continue to chant the whole of the way. Behind them walk the male relations of the muṭṭáhir. These are followed by about six boys; three of them bearing each a silver scent-bottle ("ḳumḳum") full of rose-water or orange-flower-water which they occasionally sprinkle on some of the spectators;

[1] A name of the Arabian Prophet.

and each of the others bearing a silver perfuming-vessel ("mibkharah") in which benzoin, frankincense, or some other odoriferous substance is burning. With these boys walks a saḳḳà, bearing, on his back, a skin of water covered with an embroidered napkin: he gives water, now and then, in brass cups, to passengers in the street. Next follow three servants: one of these carries a silver pot of coffee, in a silver "'áz'ḳee" (or chafing-dish suspended by three chains): another bears a silver tray, with ten or eleven coffee-cups, and "ẓarfs" of silver: the third carries nothing: it is his office, when the procession passes by a well-dressed person (one sitting at a shop, for instance), to fill, and present to him, a cup of coffee; and the person thus honoured gives the servant something in return: half a piaster is considered amply sufficient. The sháweeshes occupy the next place in the order of the procession. Sometimes they are followed by another group of boys with ḳumḳums and mibkharahs. Next follows a boy bearing the writing tablet of the muṭṭáhir, hung to his neck by a handkerchief: it is ornamented for the occasion by the schoolmaster. Behind the boy who bears it walks the muṭṭáhir, between two others. He is dressed either as in the zeffeh before described (that is, in girls' clothes, with the exception of the turban, and decked with women's ornaments), or simply as a boy; and holds a folded embroidered handkerchief to his mouth. The women follow him, raising their shrill cries of joy (the "zagháreeṭ"); and one of them is constantly employed in sprinkling salt behind him, to prevent any ill effects from an evil eye, which, it is thought, some person may cast at the lad from envy. In this order and manner, the procession arrives at the house.—On halting before the door, the foremost of the schoolboys sing,—"Thou art a sun. Thou art a moon. Thou art a light above light."—The others add,—"O Moḥammad! O my friend! O thou with black eyes!"—They enter the house repeating this address to the Prophet; and repeat it again after entering. The young boys go up-

stairs: the others remain below. The former as they go up, repeat,—"O thou his paternal aunt! O thou his maternal aunt! Come: prepare his ṣiráfeh."—On entering the "ḳá'ah," or principal apartment of the ḥareem, a Kashmeer shawl is given them to hold: they hold it all round; and the ornamented writing-tablet is placed in the middle of it. The "'areef," or head boy of the school, who (together with the muṭṭáhir and the women) stands by while they do this, then recites what is termed "khuṭbet eṣ-ṣiráfeh:" each clause of this is chanted by him first, and then repeated by the other boys. It is in unmeasured rhyme; and to the following effect:

"Praise be to God, the Mighty Creator,—the Sole, the Forgiver, the Conservator:—He knoweth the past and futurity,—and veileth things in obscurity.—He knoweth the tread of the black ant,—and its work when in darkness vigilant.—He formed and exalted heaven's vault,—and spread the earth o'er the ocean salt.—May He grant this boy long life and happiness,—to read the Ḳur-án with attentiveness;—to read the Ḳur-án, and history's pages,—the stories of ancient and modern ages.—This youth has learned to write and read,—to spell, and cast up accounts with speed:—his father, therefore, should not withhold—a reward of money, silver and gold.—Of my learning, O father, thou hast paid the price:—God give thee a place in Paradise:—and thou, my mother, my thanks receive—for thine anxious care of me, morn and eve:—God grant I may see thee in Paradise seated,—and by Maryam [1] and Zeyneb [2] and Fáṭimeh [3] greeted.—Our faḳeeh [4] has taught us the alphabet;—may he have every grateful epithet.—Our faḳeeh has taught us as far as 'The News:' [5]—may he never his present blessings lose.—

[1] The Virgin Mary. [2] The daughter of the Imám 'Alee.
[3] The daughter of the Prophet. [4] Vulg. "fiḳee."
[5] This and the following words distinguished by inverted commas are the titles of chapters of the Ḳur-án, which the boys, as I have mentioned on a former occasion, learn in the reverse order of their arrangement, after having

Our faḳeeh has taught us as far as 'The Dominion:'—may he ever be blest with the world's good opinion.—Our faḳeeh has taught us as far as 'The Compassionate:'—may he ever enjoy rewards proportionate.—Our faḳeeh has taught us as far as 'Yá-Seen:'—may his days and years be ever serene.—Our faḳeeh has taught as far as 'The Cave:'—may he ever the blessings of Providence have.—Our faḳeeh has taught as far as 'The Cattle:'—may he ne'er be the subject of scandalous tattle.—Our faḳeeh has taught us as far as 'The Cow:'—may he ever be honoured, in future and now.—Our faḳeeh amply merits of you—a coat of green, and a turban too.—O ye surrounding virgin lasses!—I commend you to God's care by the eye-paint and the glasses.[1]—O ye married ladies here collected!—I pray, by the Chapter of 'The Ranks,'[2] that ye be protected.—O ye old women standing about!—ye ought to be beaten with old shoes, and turned out.—To old women, however, we should rather say,—Take the basin and ewer; wash and pray."

During the chanting of these absurd expressions, the women drop, upon the ornamented writing-tablet, their nuḳoot, which are afterwards collected in a handkerchief. The boys then go down, and give the nuḳoot to the fiḳee below.[3]—Here the muṭṭáhir is now placed on a seat. The barber stands on one side of him, and the servant who holds the ḥeml on the other. The ḥeml is rested on the floor; and on the top of it is placed a cup, into which the guests put their nuḳoot for the barber.—The female visiters dine in the ḥareem, and then leave the house. The boys dine below, and go to their homes. The men also dine; and all of them,

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learned the first chapter. The chapter of "The News" is the 78th: the others, afterwards named, are the 67th, 55th, 36th, 18th, 6th, and 2nd.

[1] The looking-glasses. This is said to amuse the ladies.

[2] The 37th chapter of the Ḳur-án.

[3] What follows this describes the ceremonies which are performed both after the ṣiráfeh and after the more common zeffeh, of which I have given an account in a former chapter.

except those of the family, and the barber and his servant, take their leave. The barber then conducts the muṭṭáhir, with one or two of his male relations, to a private apartment, and there performs the operation; or sometimes this is done on the following day. About a week after, he takes the boy to the bath.

The next occasion of festivity in a family (if not the marriage of a son or daughter) is generally when a son is admitted a member of some body of tradesmen or artizans. On this occasion, a ceremony which I am about to describe is performed in certain cases, but not on admission into every trade: it is customary only among carpenters, turners, barbers, tailors, bookinders, and a few others. The young man having become an adept in the business of his intended trade, his father goes to the Sheykh of that trade, and signifies his wish that his son should be admitted a member. The Sheykh sends an officer, called the "Naḳeeb," to invite the masters of the trade, and sometimes a few friends of the candidate, to be present at the admission. The Naḳeeb, taking in his hand a bunch of springs of any green herb, or flowers, goes to each of these persons, hands to him a sprig or little piece of green,[1] or a flower, or leaf, and says, "For the Prophet, the Fát'ḥah:" that is "Repeat the Fát'ḥah for the Prophet." Both having done this together, the Naḳeeb adds, "On such a day and hour, come to such a house or place, and drink a cup of coffee." The guests thus invited meet (generally at the house of the father of the young man, but sometimes in the country), take coffee and dine. After this, the Naḳeeb leads the young man before the Sheykh, states his qualifications, and then desires the persons present to recite the Fát'ḥah for the prophet; which done, he girds the young man with a shawl over his outer coat, and ties a knot with the ends of this girdle. The Fát'ḥah is then recited again, generally for the seyyid El-Bedawee, or some

[1] "'Ood niyáz."

other great saint, and a second knot is tied. Then a third time the Fát'ḥah is recited, and a bow is tied. The young man is thus completely admitted. He kisses the hand of the Sheykh, and that of each of his fellow tradesmen, and gives the Naḳeeb a small fee.—This ceremony is called "shedd el-weled" (the binding of the youth); and the person thus admitted is termed "meshdood," or bound.

There remain only to be described the ceremonies occasioned by a death. These will be the subject of a separate chapter, here following, and concluding my account of the manners and customs of the Muslims of Egypt.

CHAPTER XXVIII.

DEATH, AND FUNERAL RITES.

When a learned or pious Muslim feels that he is about to die, he sometimes performs the ordinary ablution, as before prayer, that he may depart from life in a state of bodily purity; and generally he repeats the profession of the faith. "There is no deity but God: Mohammad is God's Apostle." It is common also for a Muslim, on a military expedition, or during a long journey, especially in the desert, to carry his grave-linen with him. Not unfrequently does it happen that a traveller, in such circumstances, has even to make his own grave: completely overcome by fatigue or privation, or sinking under a fatal disease, in the desert, when his companions, if he have any, cannot wait for his recovery or death, he performs the ablution (with water, if possible, or, if not, with sand or dust, which is allowable in such case), and then, having made a trench in the sand, as his grave, lies down in it, wrapped in his grave-clothes, and covers himself with the exception of his face, with the sand taken up in making the trench: thus he waits for death to relieve him; trusting to the wind to complete his burial.

When any one of the eminent 'Ulamà of Cairo dies the muëddins of the Azhar, and those of several other mosques, announce the event by chanting from the mád'nehs the cry called the "Abrár;" the words of which I have given in the account of the customs observed during Ramaḍán, in the second of the chapters on Periodical Public Festivals, &c.

The ceremonies attendant upon death and burial are nearly the same in the cases of men and women. When the rattles in the throat, or other symptoms, shew that a man is at the point of death, an attendant (his wife, or some other person,) turns him round to place his face in the direction of Mekkeh,[1] and closes his eyes. Even before the spirit has departed, or the moment after, the male attendants generally exclaim, "Alláh! There is no strength nor power but in God. To God we belong; and to Him we must return. God have mercy on him." The women of the family, at the same time, raise the cries of lamentation called "welweleh" or "wilwál;" uttering the most piercing shrieks, and calling upon the name of the deceased. The most common cries that are heard on the death of the master of a family, from the lips of his wife, or wives, and children, are "O my master!"[2] "O my camel!"[3] (that is, "O thou who broughtest my provisions, and hast carried my burdens,") "O my lion!"[4] "O camel of the house!"[5] "O my glory!"[6] "O my resource!"[7] "O my father!"[8] "O my misfortune!"[9]—The clothes of the deceased are taken off as soon as he has ceased to breathe; and he is attired in another suit, placed on his bed or mattress, and covered over with a sheet. The women continue their lamentations; and many of the females of the neighbourhood, hearing the conclamation, come to unite with them in this melancholy task. Generally, also the family of the deceased send for two or more "neddábehs" (or public wailing-women[10]); but some persons disapprove of this custom; and many, to avoid unnecessary expense, do not conform with it. Each neddábeh brings

[1] Some Muslims turn the *head* of the corpse in the direction of Mekkeh: others, the *right side*, inclining the *face* in that direction: the latter, I believe, is the general custom.

[2] "Yá seedee."
[3] "Yá gemelee."
[4] "Yá seb'ee."
[5] "Yá gemel el-beyt."
[6] "Yá 'ezzee."
[7] "Yá ḥeeletee."
[8] "Yá abooyà."
[9] "Yá daḥwetee" (for "daạwetee").

[10] See 2 Chron. xxxv. 25; Jer. ix. 17; and St. Matt. ix. 23.

with her a "ṭár" (or tambourine), which is without the tinkling plates of metal which are attached to the hoop of the common ṭár. The neddábehs, beating their ṭárs, exclaim, several times, "Alas for him!"—and praise his turban, his handsome person, &c.; and the female relations, domestics, and friends of the deceased (with their tresses dishevelled, and sometimes with rent clothes), beating their own faces, cry in like manner, "Alas for him!"—This wailing is generally continued at least an hour.

If the death took place in the morning, the corpse is buried the same day![1] but if it happened in the afternoon, or at night, the deceased is not buried until the following day: in this case, the neddábehs remain all the night, and continue the lamentation with the other women; and a fiḳee is brought to the house to recite chapters of the Ḳur-án during the night, or several fiḳees are employed to perform a complete khatmeh.

The "mughassil" (or washer of the dead) soon comes, with a bench, upon which he places the corpse, and a bier.[2] The fiḳees who are to take part in the funeral-procession (if the deceased were a person of respectable rank, or of the middle order,) are also now brought to the house. These, during the process of washing, sit in an apartment adjoining that in which the corpse is placed, or without the door of the latter apartment! and some of them recite, or rather chant, the "Soorat el-An'ám" (or 6th chapter of the Ḳur-án): others of them chant part of the "Burdeh," a celebrated poem in praise of the Prophet. The washer takes off the clothes of the deceased; which are his perquisite. The jaw is bound up, and the eyes are closed. The ordinary ablution preparatory to prayer having been performed upon the corpse,

[1] The Egyptians have a superstitious objection to keeping a corpse in the house during the night after the death, and to burying the dead after sunset; but the latter is sometimes done: I have witnessed one instance of it.

[2] It is hardly necessary to state that the corpse of a female is always washed by a woman.

with the exception of the washing of the mouth and nose, the whole body is well washed, from head and foot, with warm water and soap, and with "leef" (or fibres of the palm tree); or, more properly, with water in which some leaves of the lote-tree ("nabḳ" or "sidr,") have been boiled.[1] The nostrils, ears, &c., are stuffed with cotton; and the corpse is sprinkled with a mixture of water, pounded camphor, and dried and pounded leaves of the nabḳ, and with rose-water. Sometimes, other dried and pounded leaves are added to those of the nabḳ. The ankles are bound together, and the hands placed upon the breast.

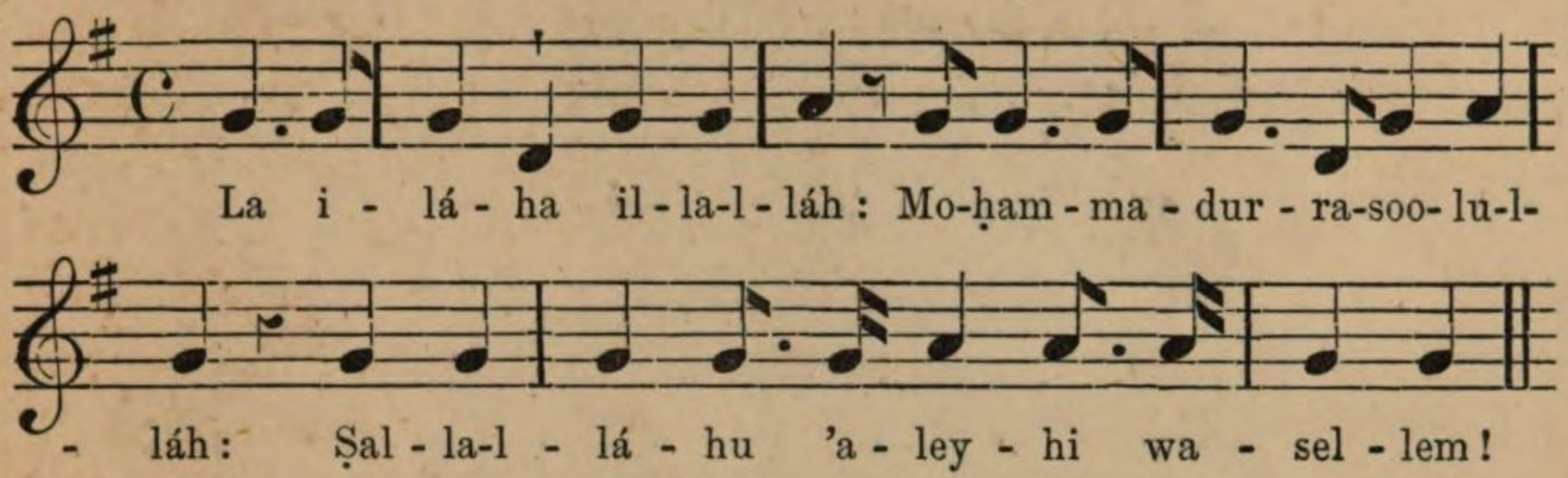
The "kefen," or grave-clothing, of a poor man consists of a piece, or two pieces, of cotton;[2] or is merely a kind of bag. The corpse of a man of wealth is generally wrapped first in muslin; then in cotton cloth of thicker texture; next in a piece of striped stuff of silk and cotton intermixed, or in a ḳufṭán of similar stuff, merely stitched together; and over these is wrapped a Kashmeer shawl. The corpse of a woman of middling rank is usually clothed with a yelek. The colours most approved for the grave-clothes are white and green; but any colour is used, except blue, or what approaches to blue. The body prepared for interment as above described, is placed in the bier, which is usually covered over with a red or other Kashmeer shawl. The persons who are to compose the funeral-procession then arrange themselves in order.—The more common funeral-processions may be thus described.

The first persons are about six or more poor men, called "Yemeneeyeh;" mostly blind; who proceed two and two or three and three, together. Walking at a moderate pace, or rather slowly, they chant incessantly, in a melancholy tone, the profession of the faith ("There is no deity but

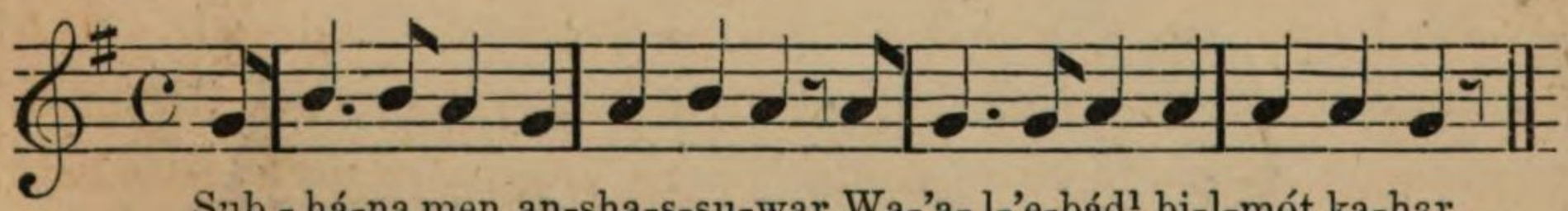
[1] The leaves of the lote-tree, dried and pulverized, are often used by the poor instead of soap.

[2] The kefen is often sprinkled with water from the well of Zemzem, in the Temple of Mekkeh.

God: Moḥammad is God's Apostle: God bless and save him!"); often, but not always, as follows:—



or sometimes, other words. They are followed by some male relations and friends of the deceased, and, in many cases, by two or more persons of some sect of darweeshes, bearing the flags of their order. This is a general custom at the funeral of a darweesh. Next follow three or four or more schoolboys; one of whom carries a "muṣ-ḥaf" (or copy of the Ḳur-án), or a volume consisting of one of the thirty sections of the Ḳur-án, placed upon a kind of desk formed of palm-sticks, and covered over, generally with an embroidered kerchief. These boys chant, in a higher and livelier voice than the Yemeneeyeh, usually some words of a poem called the "Ḥashreeyeh," descriptive of the events of the last day, the judgment, &c.; to the air here noted:—



The following is a translation of the commencement of this poem.

'[I extol] the perfection of Him who hath created whatever hath form;
And subdued his servants by death:
Who bringeth to nought [all] his creatures with mankind:
They shall all lie in the graves;

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[1] "'A-l-'ebád" is a vulgar contraction, for "'ala-l-'ebád." It will be observed (from the specimen here given, in the first two lines,) that this poem is not in the *literary* dialect of Arabic.

Funeral-Procession.

The perfection of the Lord of the east:[1]
The perfection of the Lord of the west:[2]
The perfection of the illuminator of the two lights;
The sun, to wit, and the moon:
His perfection: how bountiful is He!
His perfection: how clement is He!
His perfection: how great is He!
When a servant rebelleth against Him, He protecteth.'

The school-boys immediately precede the bier, which is borne head-foremost. Three or four friends of the deceased usually carry it for a short distance; then three or four other friends bear it a little further; and then these are in like manner relieved. Casual passengers, also, often take part in this service, which is esteemed highly meritorious. Behind the bier walk the female mourners; sometimes a group of more than a dozen, or twenty; with their hair dishevelled, though generally concealed by the head-veil; crying and shrieking, as before described; and often, the hired mourners accompany them, celebrating the praises of the deceased. Among the women, the relations and domestics of the deceased are distinguished by a strip of linen or cotton stuff or muslin, generally blue, bound round the head, and tied in a single knot behind; the ends hanging down a few inches.[3] Each of these also carries a handkerchief, usually dyed blue, which she sometimes holds over her shoulders, and at other times twirls with both hands over her head or before her face. The cries of the women, the lively chanting of the youths, and the deep tones uttered by the Yemeneeyeh, compose a strange discord.

The wailing of women at funerals was forbidden by the Prophet; and so was the celebration of the virtues of the deceased. Moḥammad declared that the virtues thus ascribed to a dead person would be subjects of reproach to

[1] Literally, "the two easts," or "the two places of sunrise:" the point where the sun rises in summer, and that where it rises in winter.

[2] Or "the two places of sunset."

[3] In the funeral-scenes represented on the walls of ancient Egyptian tombs, we often see females with a similar bandage round the head.

him, if he did not possess them, in a future state. It is astonishing to see how some of the precepts of the Prophet are every day violated by all classes of the modern Muslims; the Wahhábees alone excepted.—I have sometimes seen mourning women of the lower classes, following a bier, having their faces (which were bare), and their head-coverings and bosoms, besmeared with mud.[1]

The funeral-procession of a man of wealth, or of a person of the middle classes, is sometimes preceded by three or four or more camels, bearing bread and water to give to the poor at the tomb; and is composed of a more numerous and varied assemblage of persons. The foremost of these are the Yemeneeyeh, who chant the profession of the faith, as described above. They are generally followed by some male friends of the deceased, and some learned and devout persons who have been invited to attend the funeral. Next follows a group of four or more fiḳees, chanting the "Soorat el-An'ám" (the 6th chapter of the Ḳur-án); and sometimes, another group, chanting the "Soorat Yá-Seen" (the 36th chapter); another, chanting the "Soorat el-Kahf" (the 18th chapter); and another, chanting the "Soorat ed-Dukhán" (the 44th chapter). These are followed by some munshids, singing the "Burdeh;" and these, by certain persons called "Aṣḥáb el-Aḥzáb," who are members of religious orders founded by celebrated Sheykhs. There are generally four or more of the order of the Ḥezb es-Sádát; a similar group of the Ḥezb Esh-Sházilee; and another of the Ḥezb Esh-Shaaráwee: each group chants a particular form of prayer. After them are generally borne two or more half-furled flags, the banners of one or other of the principal orders of darwee-shes. Then follow the school-boys, the bier, and the female

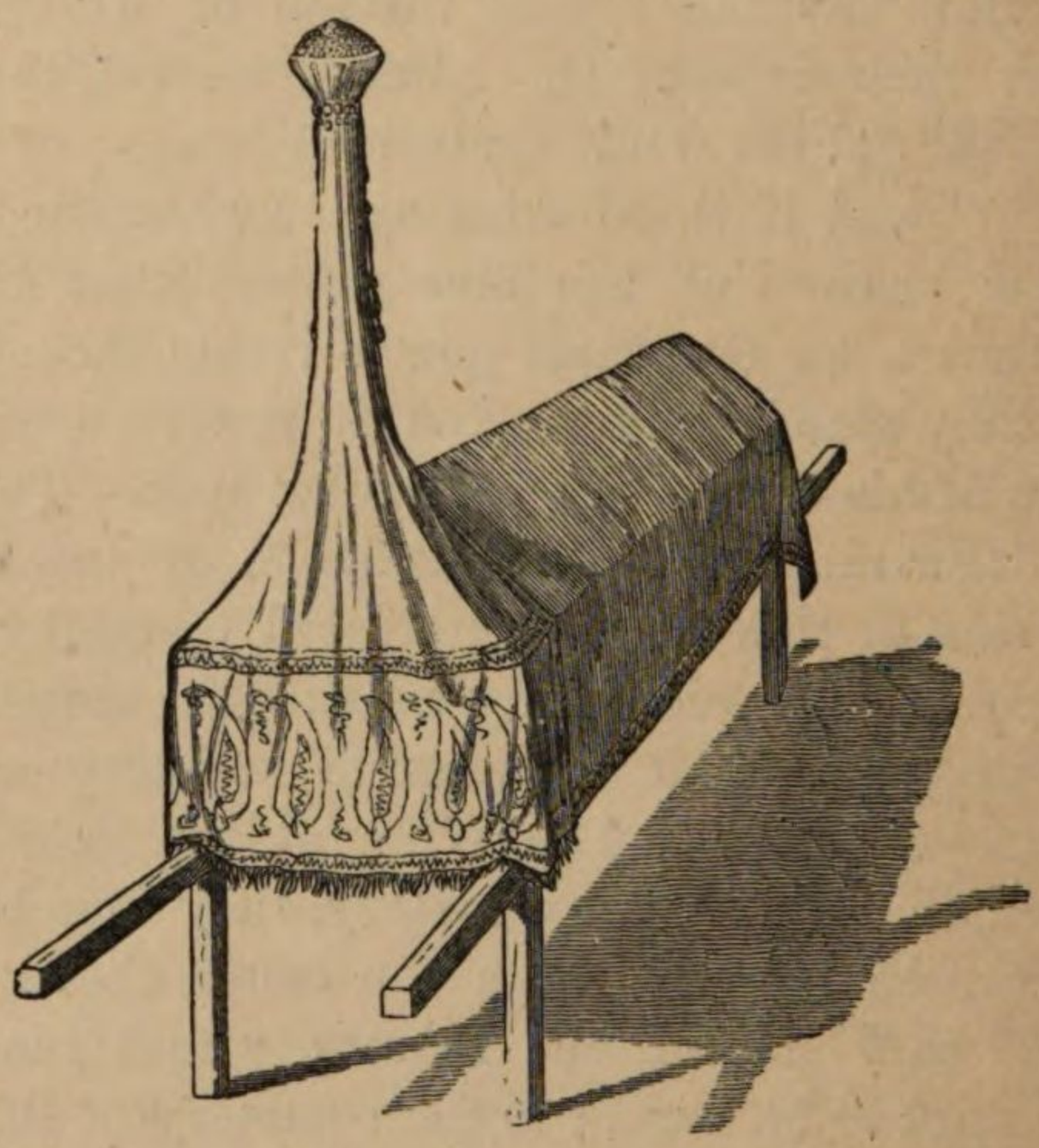
[1] This was a custom of the ancient Egyptians: it is described by Herodotus, lib. ii. cap. 85.—Passengers in the streets and roads, when a corpse is borne by to the tomb, often say,—"God is most great! God is most great! That is what God and his Apostle have promised: and God and his Apostle have spoken truth. O God, increase our faith and submission."—The women, pointing with the finger at the bier, say,—"I testify that there is no deity but God."

mourners, as the procession before described; and, perhaps, the led horses of the bearers, if these be men of rank. A buffalo to be sacrificed at the tomb, where its flesh is to be distributed to the poor, sometimes closes the procession.

The funeral of a devout sheykh, or of one of the great 'Ulamà, is still more numerously attended; and the bier of such a person is not covered with a shawl. A "welee" is further honoured in his funeral by a remarkable custom. Women follow his bier; but, instead of wailing, as they would after the corpse of an ordinary mortal, they rend the air with the shrill and quavering cries of joy called "zagháreet;" and if these cries are discontinued but for a minute, the bearers of the bier protest that they cannot proceed; that a supernatural power rivets them to the spot on which they stand. Very often, it is said, a welee impels the bearers of his corpse to a particular spot.—The following anecdote, describing an ingenious mode of puzzling a dead saint in a case of this kind, was related to me by one of my friends.—Some men were lately bearing the corpse of a welee to a tomb prepared for it in the great cemetery on the north of the metropolis; but, on arriving at the gate called Báb en-Naṣr, which leads to this cemetery, they found themselves unable to proceed further, from the cause above mentioned. "It seems," said one of the bearers, "that the sheykh is determined not to be buried in the cemetery of Báb en-Naṣr; and what shall we do?" They were all much perplexed; but being as obstinate as the saint himself, they did not immediately yield to his caprice. Retreating a few paces, and then advancing with a quick step, they thought, by such an impetus, to force the corpse through the gate-way; but their efforts were unsuccessful; and the same experiment they repeated in vain several times. They then placed the bier on the ground to rest and consult; and one of them, beckoning away his comrades to a distance beyond the hearing of the dead saint, said to them, "Let us take up the bier again, and turn it round quickly several times till the sheykh

becomes giddy; he then will not know in what direction we are going, and we may take him easily through the gate." This they did; the saint was puzzled as they expected, and quietly buried in the place which he had so striven to avoid.

The biers used for the conveyance of the corpses of females and boys are different from those of men. They are furnished with a cover of wood, over which a shawl is spread, as over the bier of a man; and at the head is an upright piece of



Bier used for the conveyance of the Corpse of a Female or Boy.

wood, called a "sháhid." The sháhid is covered with a shawl; and to the upper part of it, when the bier is used to convey the body of a female of the middle or higher class, several ornaments of female head-dress are attached: on the top, which is flat and circular, is often placed a "ḳurṣ" (the round ornament of gold or silver set with diamonds, or of embossed gold, which is worn on the crown of the head-dress): to the back is suspended the "ṣafà" (or a number of braids of black silk with gold ornaments along each, which are worn by the ladies, in addition to their plaits of hair,

hanging down the back). The bier of a boy is distinguished by a turban, generally formed of a red Kashmeer shawl, wound round the top of the sháhid, which, in the case of a young boy, is also often decorated with the ḳurṣ and ṣafà. The corpse of a very young child is carried to the tomb in the arms of a man, and merely covered with a shawl; or in a very small bier borne on a man's head.

In the funerals of females and boys, the bier is usually only preceded by the Yemeneeyeh, chanting the profession of the faith, and by some male relations of the deceased; and followed by the female mourners; unless the deceased was of a family of wealth, or of considerable station in the world; in which case, the funeral-procession is distinguished by some additional display. I shall give a short description of one of the most genteel and decorous funerals of this kind that I have witnessed: it was that of a young, unmarried lady.—Two men, each bearing a large, furled, green flag, headed the procession, preceding the Yemeneeyeh, who chanted in an unusually low and solemn manner. These faḳeers, who were in number about eight, were followed by a group of fiḳees, chanting a chapter of the Ḳur-án. Next after the latter was a man bearing a large branch of "nabḳ" (or lote-tree), an emblem of the deceased.[1] On each side of him walked a person bearing a tall staff or cane, to the top of which were attached several hoops ornamented with strips of various-coloured paper. These were followed by two Turkish soldiers, side by side; one bearing, on a small round tray, a gilt silver "ḳumḳum" of rose-water; and the other bearing, on a similar tray, a "mibkharah" of gilt silver, in which some odoriferous substance (as benzoin, or frankincense), was burning. These vessels diffused the odour of their contents on the way, and were afterwards used to perfume the sepulchral vault. Passengers were occasionally sprinkled with the rose-water. Next followed

[1] This is only borne in funerals of young persons.

four men, each of whom bore, upon a small tray, several small lighted tapers of wax, stuck in lumps of paste of "ḥennà." The bier was covered with rich shawls, and its sháhid was decorated with handsome ornaments of the head; having, besides the ṣafà, a "ḳuṣṣah almás" (a long ornament of gold and diamonds, worn over the forehead), and, upon its flat top, a rich diamond ḳurṣ. These were the jewels of the deceased, or were, perhaps, as is often the case, borrowed for the occasion. The female mourners, in number about seven or eight, clad in the usual manner of the ladies of Egypt (with the black silk covering, &c.), followed the bier, not on foot, as is the common custom in funerals in this country, but mounted on high-saddled asses; and only the last two or three of them were wailing; these being, probably, hired mourners.—In another funeral-procession of a female, the daughter of a Turk of high rank, the Yemeneeyeh were followed by six black slaves, walking two by two. The first two slaves bore each a silver ḳumḳum of rose-water, which they sprinkled on the passengers; and one of them honoured me so profusely as to wet my dress very uncomfortably; after which, he poured a small quantity into my hands, and I wetted my face with it, according to custom. Each of the next two bore a silver mibkharah, with perfume; and the other two carried each a silver 'áz'ḳee (or hanging censer), with burning charcoal and frankincense. The jewels on the sháhid of the bier were of a costly description. Eleven ladies, mounted on high-saddled asses, together with several neddábehs, followed.

The rites and ceremonies performed in the mosque, and at the tomb, and after the funeral, remain to be described.—If the deceased died in any of the northern quarters of the metropolis, the body is usually carried, in preference, to the mosque of the Ḥasaneyn; unless he was a poor man, not residing near to that venerated sanctuary; in which case, his friends generally carry his corpse to any neighbouring mosque, to save time, and avoid unnecessary expense. If he

was one of the 'Ulamà (that is, of a learned profession, however humble), his corpse is usually taken to the great mosque El-Azhar. The people of the southern parts of the metropolis generally carry their dead to the mosque of the seyyideh Zeyneb, or to that of any other celebrated saint. The reason of choosing such mosques in preference to others, is the belief that the prayers offered up at the tombs of very holy persons are especially successful.

The bier, being brought into the mosque, is laid upon the floor, in the usual place of prayer, with the right side towards the ḳibleh, or the direction of Mekkeh. The "Imám" of the mosque stands before the left side of the bier, facing it and the ḳibleh; and a servant of the mosque, as a "muballigh" (to repeat the words of the Imám), at the feet. The attendants of the funeral range themselves behind the Imám; the women standing apart, behind the men; for on this occasion they are seldom excluded from the mosque. The congregation being thus disposed, the Imám commences the prayer over the dead; prefacing it with these words:[1]—"I purpose reciting the prayer of four 'tekbeers,'[2] the funeral prayer, over the deceased Muslim here present:"—or —"the deceased Muslims here present:" for two or more corpses are often prayed over at the same time. Having said this, he exclaims (raising his open hands on each side of his head, and touching the lobes of his ears with the extremities of his thumbs), "God is most great!" The muballigh repeats this exclamation; and each individual of the congregation behind the Imám does the same, as they also do after the subsequent tekbeers. The Imám then recites the Fát'ḥah, and a second time exclaims, "God is most great!" after which he adds, "O God, bless our lord Moḥammad, the Illiterate[3] Prophet, and his Family and Companions, and

[1] I give the form of prayer used by the Sháfe'ees, as being the most common in Cairo. Those of the other sects are nearly similar to this.

[2] A "tekbeer" has been explained in a former chapter, as being the exclamation of "Alláhu Akbar!" or "God is most great!"

[3] This is the meaning commonly assigned to the epithet "Ummee;" for the

save them"—and the third time exclaims, "God is most great!" He then says, "O God, verily this is thy servant and son of thy servant: he hath departed from the repose of the world, and from its amplitude,[1] and from whatever he loved, and from those by whom he was loved in it, to the darkness of the grave, and to what he experienceth. He did testify that there is no deity but Thou alone; that Thou hast no companion; and that Moḥammad is thy servant and thine apostle; and Thou art all-knowing respecting him. O God, he hath gone to abide with Thee, and Thou art the best with whom to abide. He hath become in need of thy mercy, and Thou hast no need of his punishment. We have come to Thee supplicating that we may intercede for him. O God, if he were a doer of good, over-reckon his good deeds; and if he were an evil-doer, pass over his evil-doings; and of thy mercy grant that he may experience thine acceptance; and spare him the trial of the grave, and its torment; and make his grave wide to him; and keep back the earth from his sides;[2] and of thy mercy grant that he may experience security from thy torment, until Thou send him safely to thy Paradise, O Thou most merciful of those who shew mercy!" Then, for the fourth and last time, the Imám exclaims, "God is most great!"—adding, "O God, deny us not our reward for him [for the service we have done him]; and lead us not into trial after him: pardon us and him and all the Muslims, O Lord of the beings of the whole world!"—Thus he finishes his prayer; greeting the angels on his right and left with the salutation of "Peace be on you, and the mercy of God," as is done at the close of the ordinary prayers. Then, addressing the persons present, he says, "Give your testimony respecting him." They reply, "He was of the

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Muslims assert that the illiterateness of Moḥammad was a proof that the Ḳur-án was revealed to him: but the proper meaning of this epithet is probably "Gentile."

[1] Or, according to one of my sheykhs, "its business."

[2] It is believed that the body of the wicked is painfully oppressed by the earth against its sides in the grave; though this is always made hollow.

virtuous."—The bier is now taken up; and if it be in the mosque of the Ḥasaneyn, or in that of any other celebrated saint, that the prayer has been performed, it is placed before the "maḳṣoorah" (the screen or railing that surrounds the sepulchral monument or cenotaph). Here, some of the fiḳees and others who have attended the funeral recite the Fát'ḥah, and the last three verses of the "Soorat el-Baḳarah" (or 2nd chapter of the Ḳur-án); beginning, "Whatever is in heaven and on earth is God's."—These rites performed, the funeral-train proceeds with the corpse, in the same order as before, to the burial-ground.[1]

Here I must give a short description of a tomb.—It is an oblong vault, having an arched roof, and is generally constructed of brick, and plastered. It is made hollow, in order that the person or persons buried in it may be able with ease to sit up when visited and examined by the two angels, "Munkar" (vulgarly "Nákir") and "Nekeer." One side faces the direction of Mekkeh; that is, the south-east. At the foot, which is to the north-east, is the entrance; before which is constructed a small square cell, roofed with stones extending from side to side, to prevent the earth from entering the vault. This is covered over with earth. The vault is generally made large enough to contain four or more bodies. If males and females be buried in the same vault, which is not commonly the case, a partition is built to separate the corpses of one sex from those of the other. Over the vault is constructed an oblong monument (called "tarkeebeh"), of stone or brick, with a stela, or upright stone (called a "sháhid"), at the head and foot. The stelæ are mostly plain; but some of them are ornamented; and that at the head is often inscribed with a text from the Ḳur-án,[2] and the name of the deceased, with the date of his

[1] The burial-grounds of Cairo are mostly outside the town, in the desert tracts on the north, east, and south. Those within the town are few and not extensive.

[2] The Prophet forbade engraving the name of God, or any words of the

death. A turban, cap, or other head-dress, is also sometimes carved on the top of the head-stone, shewing the rank or class of the person or persons buried in the tomb.—Over the grave of an eminent sheykh, or other person of note, a small square building, crowned with a cupola, is generally erected.[1] Many of the tombs of Turkish and Memlook grandees have marble tarkeebehs, which are canopied by cupolas supported by four columns of marble; and have inscriptions in gilt letters upon a ground of azure on the head-stone. There are numerous tombs of this description in the great southern cemetery of Cairo. The tombs of the Sulṭáns are mostly handsome mosques: some of these are within the metropolis; and some, in the cemeteries in its environs.—I now resume the description of the funeral.

The tomb having been opened before the arrival of the corpse, no delay takes place in the burial. The sexton and two assistants take the corpse out of the bier, and deposit it in the vault. Its bandages are untied; and it is laid upon its right side, or so inclined that the face is towards Mekkeh. It is supported in this position by a few crude bricks. If the outer wrapper be a Kashmeer shawl, this is rent, lest its value should tempt any profane person to violate the tomb. A little earth is gently placed by and upon the corpse, by one or more persons; and the entrance is closed by replacing the roofing-stones and earth over the small cell before it. But one singular ceremony remains to be performed, except in the case of a young child, who is not held responsible for his actions: a fiḳee is employed to perform the office of a "mulaḳḳin" (or instructor of the dead):[2] sitting before the tomb, he says generally as follows:—"O servant of God! O son of a handmaid of God! know that, at this time, there will come down to thee two angels commissioned respecting

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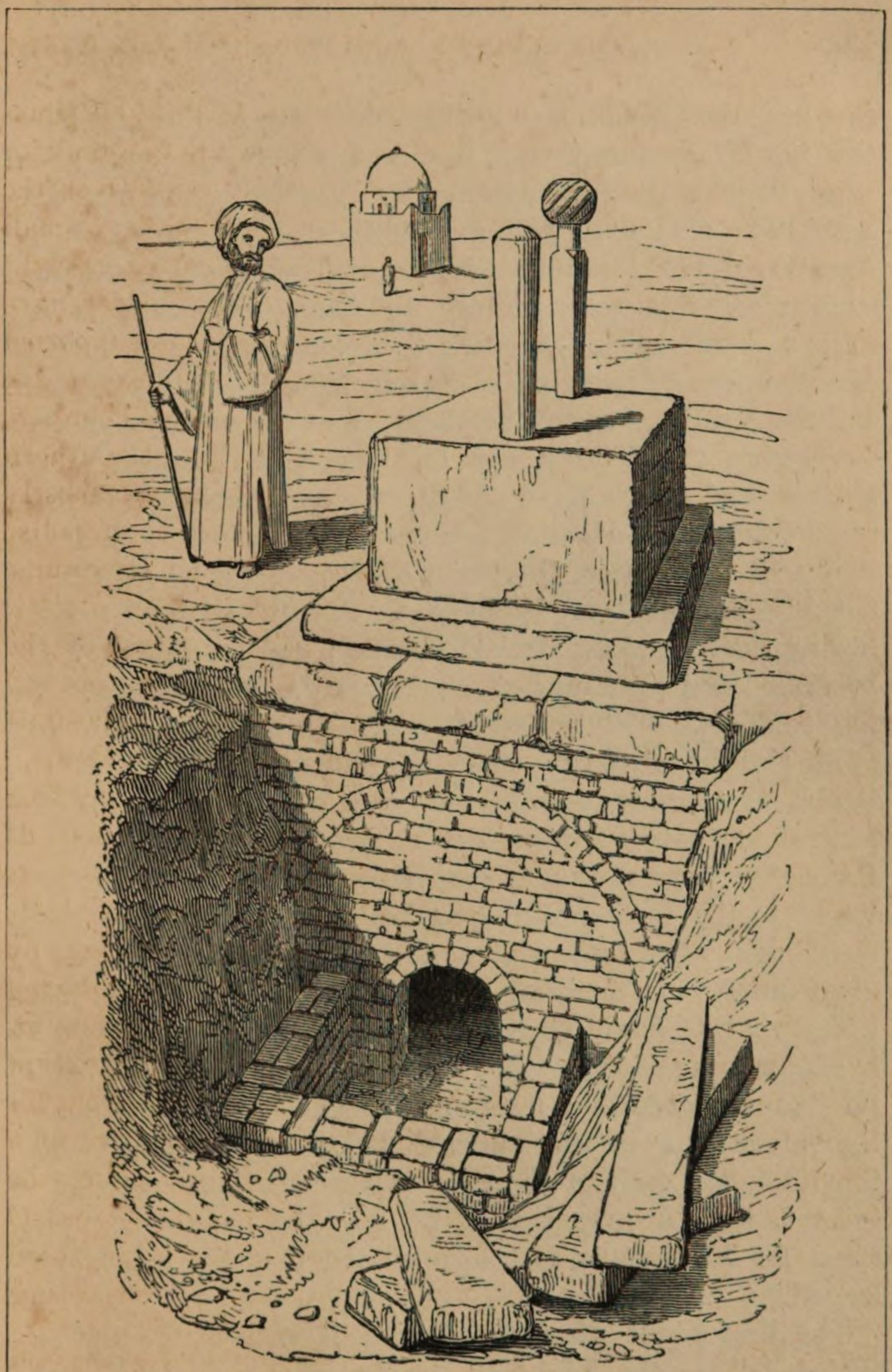
Ḳur-án, upon a tomb. He also directed that tombs should be low, and built only of crude bricks.

[1] Like that seen in the distance in the cut inserted in the opposite page.

[2] The Málikees disapprove of this custom, the "talḳeen" of the dead.



Sketch of a Tomb, with the entrance uncovered

thee and the like of thee: when they say to thee, 'Who is thy Lord?' answer them, 'God is my Lord,' in truth; and when they ask thee concerning thy Prophet, or the man who hath been sent unto you, say to them, 'Moḥammad is the Apostle of God,' with veracity; and when they ask thee concerning thy religion, say to them, 'El-Islám is my religion;' and when they ask thee concerning thy book of direction, say to them, 'The Ḳur-án is my book of direction, and the Muslims are my brothers;' and when they ask thee concerning thy Ḳibleh, say to them, 'The Kaaḅeh is my Ḳibleh; and I have lived and died in the assertion that there is no deity but God, and Moḥammad is God's Apostle:' and they will say, 'Sleep, O servant of God, in the protection of God.'"—The soul is believed to remain with the body during the first night after the burial; and on this night to be visited and examined, and perhaps the body tortured, by the two angels above mentioned.—The Yemeneeyeh and other persons hired to attend the funeral are paid at the tomb: the former usually receive a piaster each. If the funeral be that of a person of rank or wealth, two or three skins of water, and as many camel-loads of bread, being conveyed to the burial-ground, as before mentioned, are there distributed, after the burial, to the poor, who flock thither in great numbers on such an occasion. It has also been mentioned that a buffalo is sometimes slaughtered, and its flesh in like manner distributed. This custom is called "el-kaffárah" (or the expiation); being supposed to expiate some of the minor sins[1] of the deceased, but not great sins.[2] The funeral ended, each of the near relations of the deceased is greeted with a prayer that he may be happily compensated for his loss, or is congratulated that his life is prolonged.

The first night after the burial is called "Leylet el-Waḥsheh" (or the Night of Desolation); the place of the deceased being then left desolate. On this night the fol-

[1] Termed "ṣagháïr." [2] "Kebáïr."

lowing custom is observed:—At sunset, two or three fiḳees are brought to the house: they take a repast of bread and milk in the place where the deceased died; and then recite the "Soorat el-Mulk" (or 67th chapter of the Ḳur-án). As the soul is believed to remain with the body during the first night after the burial, and then to depart to the place appointed for the residence of good souls until the last day, or to the appointed prison in which wicked souls await their final doom,[1] this night is also called "Leylet el-Waḥdeh" (or the Night of Solitude).

[1] The opinions of the Muslims respecting the state of souls in the interval between death and the judgment are thus given by Sale ('Preliminary Discourse,' sect. iv.):—"They distinguish the souls of the faithful into three classes: the first, of prophets, whose souls are admitted into paradise immediately; the second, of martyrs, whose spirits, according to a tradition of Moḥammad, rest in the crops of green birds, which eat of the fruits and drink of the rivers of paradise; and the third, of other believers, concerning the state of whose souls before the resurrection there are various opinions. For 1. Some say that they stay near the sepulchres, with liberty, however, of going wherever they please; which they confirm from Moḥammad's manner of saluting them at their graves, and his affirming that the dead heard those salutations as well as the living. Whence perhaps proceeded the custom of visiting the tombs of relations, so common among the Mohammadans. 2. Others imagine they are with Adam in the lowest heaven, and also support their opinion by the authority of their prophet, who gave out that in his return from the upper heavens in his pretended night-journey, he saw there the souls of those who were destined to paradise on the right hand of Adam, and those who were condemned to hell on his left. 3. Others fancy the souls of believers remain in the well Zemzem, and those of infidels in a certain well in the province of Ḥaḍramót, called Barahoot [so in the Ḳámoos, but by Sale written Borhût]; but this opinion is branded as heretical. 4. Others say they stay near the graves for seven days; but that whither they go afterwards is uncertain. 5. Others, that they are all in the trumpet, whose sound is to raise the dead. And, 6. Others, that the souls of the good dwell in the forms of white birds, under the throne of God. As to the condition of the souls of the wicked, besides the opinions that have been already mentioned, the more orthodox hold that they are offered by the angels to heaven, from whence being repulsed as stinking and filthy, they are offered to the earth; and being also refused a place there, are carried down to the seventh earth, and thrown into a dungeon, which they call Sijjeen, under a green rock, or, according to a tradition of Moḥammad, under the devil's jaw, to be there tormented till they are called up to be joined again to their bodies." I believe that the opinion respecting the Well of Barahoot commonly prevails in the present day.

Another ceremony, called that of the "Sebḥah" (or Rosary), is performed on this occasion, to facilitate the entrance of the deceased in a state of happiness: it usually occupies three or four hours. After the "'eshè" (or night-fall), some fiḳees, sometimes as many as fifty, assemble in the house; or, if there be not a court, or large apartment, for their reception, some matting is spread for them to sit upon in front of the house. One of them brings a sebḥah composed of a thousand beads, each about the size of a pigeon's egg. They commence the ceremony by reciting the "Soorat el-Mulk" (mentioned above); then say three times, "God is one." After this they recite the "Soorat el-Falaḳ" (or last chapter but one of the Ḳur-án), and the opening chapter (the "Fát'ḥah"); and then three times say, "O God, bless, with the most excellent blessing, the most happy of thy creatures, our lord Moḥammad, and his Family and Companions, and save them:" to which they add, "All who commemorate Thee are the mindful, and those who omit commemorating Thee are the negligent." They next repeat, thrice one thousand times, "There is no deity but God;" one of them holding the sebḥah, and counting each repetition of these words by passing a bead through his fingers. After each thousand repetitions they sometimes rest, and take coffee. Having completed the last thousand, and rested, and refreshed themselves, they say, a hundred times, "[I extol] the perfection of God, with his praise:" then, the same number of times, "I beg forgiveness of God, the Great:" after which they say, fifty times, "[I extol] the perfection of the Lord, the Eternal—the perfection of God, the Eternal:" they then repeat these words of the Ḳur-án—"[Extol] the perfection of thy Lord, the Lord of Might; exempting Him from that which they [namely, Christians and others] ascribe to Him [that is, from the having a son, or partaker of his godhead]; and peace be on the Apostles; and praise be to God, the Lord of the beings of the whole world!"[1] Two or three or

[1] Chapter xxxvii., last three verses.

more of them then recite, each, an "'ashr,"[1] or about two or three verses of the Ḳur-án. This done, one of them asks his companions, "Have ye transferred [the merit of] what ye have recited to the soul of the deceased?" They reply, "We have transferred it;" and add, "And peace be on the Apostles," &c., as above. This concludes the ceremony of the sebḥah, which, in the houses of the rich, is also repeated on the second and third nights. This ceremony is likewise performed in a family on their receiving intelligence of the death of a near relation.

The men make no alteration in their dress in token of mourning; nor do the women on the death of an elderly man; but they do for others. In the latter cases, they dye their shirts, head-veils, face-veils, and handkerchiefs, of a blue, or of an almost black, colour, with indigo; and some of them, with the same dye, stain their hands and their arms as high as the elbow, and smear the walls of the chambers. When the master of the house, or the owner of the furniture, is dead, and sometimes in other cases, they also turn upside-down the carpets, mats, cushions, and coverings of the deewáns. In general, the women, while in mourning, leave their hair unbraided, cease to wear some of their ornaments, and, if they smoke, use common reed pipes.

Towards the close of the first Thursday after the funeral, and, often, early in the morning of this day, the women of the family of the deceased again commence a wailing, in their house, accompanied by some of their female friends; and in the afternoon or evening of this day, male friends of the deceased also visit the house, and three or four fiḳees are employed to perform a khatmeh.—On the Friday-morning the women repair to the tomb, where they observe the same customs which I have described in speaking of the ceremonies

[1] This term ('ashr) properly denotes a portion consisting of ten verses of the Ḳur-án; but is applied to somewhat more, or less, than what is considered by some, or by all, as ten verses, either because there is much disagreement as to the divisions of the verses or for the sake of beginning and ending with a break in the tenour of the text.

performed on the two grand "'eeds," in the second of the chapters on periodical public festivals, &c.; generally taking a palm-branch, to break up, and place on the tomb; and some cakes or bread, to distribute to the poor. These ceremonies are repeated on the same days of the next two weeks; and again, on the Thursday and Friday which complete, or next follow, the first period of forty days[1] after the funeral: whence this Friday is called "el-Arba'een," or "Gum'at el-Arba'een."

It is customary among the peasants of Upper Egypt for the female relations and friends of a person deceased to meet together by his house on each of the first three days after the funeral, and there to perform a lamentation and a strange kind of dance. They daub their faces and bosoms, and part of their dress, with mud; and tie a rope girdle, generally made of the coarse grass called "ḥalfâ," round the waist.[2] Each flourishes in her hand a palm-stick, or a nebboot (a long staff), or a spear, or a drawn sword; and dances with a slow movement, and in an irregular manner; generally pacing about, and raising and depressing the body. This dance is continued for an hour or more, and is performed twice or three times in the course of the day. After the third day, the women visit the tomb, and place upon it their rope-girdles; and usually a lamb, or a goat, is slain there as an expiatory sacrifice, and a feast made, on this occasion.

Having now described the manners and customs of the Muslims of Egypt in the various stages and circumstances of life, from the period of infancy to the tomb, I close my account of them, as a writer of their own nation would in a similar case, with "thanks and praise to him who dieth not."

[1] See Genesis, l. 3.

[2] As the ancient Egyptian women did in the same case.—See a passage in Herodotus, before referred to, lib ii. cap. 85.

SUPPLEMENT.

I.—THE COPTS.

THE fame of that great nation from which the Copts mainly derive their origin renders this people objects of much interest, especially to one who has examined the wonderful monuments of Ancient Egypt: but so great is the aversion with which, like their illustrious ancestors, they regard all persons who are not of their own race, and so reluctant are they to admit such persons to any familiar intercourse with them, that I had almost despaired of gaining an insight into their religious, moral, and social state. At length, however, I had the good fortune to become acquainted with a character of which I had doubted the existence—a Copt of a liberal as well as an intelligent mind; and to his kindness I am indebted for the knowledge of most of the facts related in the following brief memoir.

The Copts, at present, compose less than one fourteenth part of the population of Egypt; their number being not more than about one hundred and fifty thousand. About ten thousand of them reside in the metropolis. In some parts of Upper Egypt are villages exclusively inhabited by persons of this race; and the district called the Feiyoom particularly abounds with them. The vast number of ruined convents and churches existing in various parts of Egypt shews that the Copts were very numerous a few centuries ago; but every year many of them have embraced the faith of El-Islám,

and become intermixed by marriage with Muslims; and thus the number of genuine and Christian Copts has been reduced to its present small amount.

The Copts are undoubtedly descendants of the ancient Egyptians, but not an unmixed race; their ancestors in the earlier ages of Christianity having intermarried with Greeks, Nubians, Abyssinians, and other foreigners. Their name is correctly pronounced either "Ḳubṭ" or "Ḳibṭ;" but more commonly, "Gubṭ" or "Gibṭ," and (in Cairo and its neighbourhood, and in some other parts of Egypt), "'Ubṭ" or "'Ibṭ:" in the singular it is pronounced "Ḳubṭee, Ḳibṭee, Gubṭee, Gibṭee, 'Ubṭee," or "'Ibṭee." All of these sounds bear a great resemblance to the ancient Greek name of Egypt (Αἴγυπτος): but it is generally believed that the name of "Ḳubṭ" is derived from "Coptos" (once a great city in Upper Egypt), now called "Ḳuft," or, more commonly, "Guft," to which vast numbers of the Christian Egyptians retired during the persecutions with which they were visited under several of the Roman Emperors. The Copts have not altogether lost their ancient language; their liturgy and several of their religious books being written in it: but the Coptic has become a dead language, understood by very few persons; and the Arabic has been adopted in its stead.

With respect to their personal characteristics, we observe some striking points of resemblance, and yet, upon the whole, a considerable difference, between the Copts and the ancient Egyptians, judging of the latter from the paintings and sculptures in their tombs and temples. The difference is, however, easily accounted for by the fact of the intermarriages of the ancestors of the modern Copts with foreigners, above mentioned. The people who bear the greatest resemblance to the ancient Egyptians, at present, are the Noobeh (or more genuine Nubians); and next to these, the Abyssinians and the Copts, who are, notwithstanding, much unlike each other. The Copts differ but little from the generality of their Muslim countrymen: the latter being

chiefly descended from Arabs and from Copts who have embraced the faith of the Arabs, and having thus become assimilated to the Copts in features. I find it difficult, sometimes, to perceive any difference between a Copt and a Muslim Egyptian, beyond a certain downcast and sullen expression of countenance which generally marks the former; and the Muslims themselves are often deceived when they see a Copt in a white turban. We observe, in the latter, the same shades of complexion, in different latitudes of the country, as in the former; varying from a pale yellowish colour to a deep bronze or brown. The eyes of the Copt are generally large and elongated, slightly inclining from the nose upwards, and always black: the nose is straight, except at the end, where it is rounded, and wide; the lips are rather thick; and the hair is black and curly. The Copts are, generally speaking, somewhat under the middle size; and so, as it appears from the mummies, were the ancient Egyptians. Their women, of the higher and middle classes in particular, blacken the edges of their eyelids with koḥl; and those of the lower orders tattoo blue marks upon their faces, hands, &c., in the same manner as other Egyptian females, but usually introduce the cross among these ornaments. Most of the Copts circumcise their sons; and another practice with prevailed among their pagan ancestors, mentioned by Strabo, and alluded to in a note subjoined to page 73, vol. i., of this work, is observed among the Copts without exception.

The dress of the Copts is similar to that of the Muslim Egyptians; except that the proper turban of the former is black or blue, or of a grayish or light-brown colour; and such Copts as wear cloth generally choose dull colours, and often wear a black cotton gown, or loose shirt, over their cloth and silk dress. In the towns, they are usually careful thus to distinguish themselves from the Muslims; but in the villages, many of them wear the white or red turban. Other Christians, and Jews, who are subjects of the Turkish

Sulṭán, are distinguished from the Muslims in the same manner; but not all: many Armenians, Greeks, and Syrian Christians, wear the white turban. Subjects of European Christian powers are allowed to do the same, and to adopt altogether the Turkish dress. The occasions which originally caused the Copts to be distinguished by the black and blue turbans will be mentioned in some historical notes respecting this people hereafter.—The Copt women veil their faces, not only in public, but also in the house, when any men, except their near relations, are present. The unmarried ladies, and females of the lower orders, in public, generally wear the white veil: the black veil is worn by the more respectable of the married ladies; but the white is adopted by many, from a desire to imitate the Muslimehs.

The Copts, with the exception of a small proportion who profess the Romish or the Greek faith, are Christians of the sect called Jacobites, Eutychians, Monophysites, and Monothelites; whose creed was condemned by the Council of Chalcedon, in the reign of the Emperor Marcian. They received the appellation of "Jacobites" ("Ya'áḳibeh," or "Yaaḳoobees"), by which they are generally known, from Jacobus Baradæus, a Syrian, who was a chief propagator of the Eutychian doctrines. Those who adhered to the Greek faith were distinguished from the former by the name of "Melekites" ("Melekeeyeh," or "Melekees"), that is to say, "Royalists," because they agreed in faith with the Emperor of Constantinople. The secession of the great majority of the Copts from what was generally considered the orthodox church gave rise to an implacable enmity between them and the Greeks, under whom they suffered much persecution, and with whom they would no longer even contract marriages. This enmity was, of course, more bitter on the part of the Copts: they gladly received the Arab invaders of their country, and united with them to expel the Greeks. Their revenge was gratified; but they were made to bow their necks to a heavier yoke: yet the

hatred with which even the modern Copts regard the Greeks and all other Christians who are not of their own sect is much greater than that which they bear towards the Muslims.—Saint Mark, they assert, was the first who preached the Gospel in Egypt; and they regard him as the first Patriarch of Alexandria. The Nubians and Abyssinians embraced Christianity soon after the Egyptians; and following the same example, they adopted the Jacobite doctrines. The Nubians, however, have become Muslims, and boast that there is not a single Christian among their race, and that they will never allow one to live among them; for, as they are more ignorant, so are they also more bigoted, than the generality of Muslims. In Abyssinia, Jacobite Christianity is still the prevailing religion.

The religious orders of the Coptic Church consist of a Patriarch, a Metropolitan of the Abyssinians, Bishops, Archpriests, Priests, Deacons, and Monks.

The Patriarch ("el-Baṭrak") is the supreme head of the church; and occupies the chair of Saint Mark. He generally resides in Cairo; but is styled "Patriarch of Alexandria." He is chosen from among the order of monks, with whose regulations he continues to comply; and it is a point of these regulations that he remains unmarried. He is obliged to wear woollen garments next his body; but these are of the finest and softest quality, like the shawls of Kashmeer, and are concealed by habits of rich silks and cloth. So rigid are the rules with which he is obliged to conform, that, whenever he sleeps, he is waked after every quarter of an hour.[1] A patriarch may be appointed by his predecessor; but generally he is chosen by lot; and always from among the monks of the Convent of Saint Anthony ("Deyr Anṭooniyoos") in the Eastern Desert of Egypt, near the western Gulf of the Red Sea. The bishops and principal priests, when a patriarch is to be elected, apply to the

[1] *Καθαριότητος εἵνεκεν.* Compare the account given by Herodotus of the habits of the priests of ancient Egypt: lib. ii. cap. 37.

superior of the convent above mentioned, who names about eight or nine monks whom he considers qualified for the high office of head of the church: the names of these persons are written, each upon a separate slip of paper, which pieces of paper are then rolled into the form of little balls, and put into a drawer: a priest draws one, without looking; and the person whose name is thus drawn is invested as patriarch. Formerly, a young child was employed to draw the lot; being supposed to be more under the direction of heaven.

The property at the disposal of the patriarch is very considerable: it chiefly consists in houses; and can only be employed for pious uses. Modern patriarchs have done little more than augment their property: generally, when a Copt sells a house in Cairo, the patriarch bids for it, and no one ventures to bid against him; so that the owner of the house is obliged to part with it for considerably less than its just value.

The patriarch and bishops wear a turban of a wider and rounder form than those of other persons, much resembling the mukleh of the Muslim 'Ulamà, but of the same dark colour as those of the other Copts.

Turban of the Coptic Patriarch and Bishops.

The Metropolitan of the Abyssinians ("el-Maṭrán") is appointed by the Patriarch. He retains his office for life; and resides in Abyssinia.

A bishop ("Usḳuf") is generally (or, I am told, always,) chosen from among the monks; and continues, like the patriarch, to conform with their regulations. The canons of the church do not require that bishops should be monks; but unmarried men, or widowers, were formerly always chosen for the episcopal office. The number of bishops is twelve.

An Archpriest ("Ḳummuṣ") is elevated from the order of common priests. The archpriests are numerous.

A priest ("Ḳasees") must have been a deacon: he must be without bodily defect, at least thirty-three years of age, and a person who has never married, or who has married but one wife, and taken that wife a virgin, and married her before he became a priest; for he cannot marry after. If a priest's wife die, he cannot marry again; nor is the widow of a priest allowed to marry a second husband. A priest may be of the order of monks, and consequently unmarried. He is supported only by alms, and by what he obtains through his own industry. Both priests and deacons are ordained either by the Patriarch or by a bishop. The priests wear a turban formed of a long narrow band. This was worn, a few years ago, by all the Copts in Cairo; a desire to imitate the Muslims has made them change the style.

Turban of a Coptic Priest.

A Deacon ("Shemmás") must be either unmarried, or a person who has only once married, to a virgin bride. If he take a second wife, or marry a widow, he loses his office.

He may be of the order of monks, as appears from what has been said above.

A Monk ("Ráhib") must have submitted to a long trial of his patience and piety, and made a vow of celibacy, before his admission into the monastic order. He usually performs menial and arduous services, previously to his admission, for a year, or a year and a half, in some sequestered convent in the desert. He is generally employed in fetching wood and water, sweeping the convent, &c., and waiting upon the monks; and expends all his property (if he have any) in the purchase of clothes and other necessaries for the monks and the poor in general. If, after a sufficient service, he persevere in his resolution, he is admitted. The prayers of the dead are recited over him, to celebrate his death to the world; and it has been said that, when he dies, he is buried without prayer; but I am informed that this is not the case. The monks are very numerous, and there are many nuns. They lead a life of great austerity, and are obliged always to wear woollen garments next the body. Every monk is distinguished by a strip of woollen stuff, of a deep blue or black colour, about four inches wide, attached beneath the turban and hanging down the back to the length of about a foot.[1] A woollen shirt is generally the only article of dress worn by the monks, beside the turban. They eat two meals in the course of the day, at noon and in the evening; but, if living in a convent, seldom anything more than lentils, as most of their convents are in the desert: on feast-days, however, they eat flesh, if it be procurable. The number of convents and churches is said to be a hundred and forty-six;[2] but the former are few in comparison with the latter.

The Coptic church recommends baptizing boys at the age

[1] I have neglected to write the name of this appendage; but if my memory do not deceive me, I was told that it is termed "ḳalás'weh," which word seems to be a corruption of "ḳalensuweh." Mengin calls it "kaloucyeh" ('Hist. de l'Egypte sous Mohammed-Aly,' vol. ii. p. 290).

[2] Mengin, *ubi supra*, pp. 284—289.

of forty days, and girls at the age of eighty days, if they continue so long well and healthy; but earlier if they be ill, and in apparent danger of death: for it is a prevailing belief among the Copts, that, if a child die unbaptized, it will be blind in the next life, and the parents are held guilty of a sin, for which they must do penance, either by repeating many prayers or by fasting: yet people of the lower orders, if living at an inconvenient distance from a church, and even in other cases, often neglect baptizing their children for a whole year. The child is dipped three times in the water in which a little holy oil, dropped on the priest's thumb, has been washed off; and prayers, entirely in Coptic, are repeated over it. The Copts hold that the Holy Spirit descends upon the child in baptism. No money is taken by the priest for performing the baptismal service, unless voluntarily offered.

I have said that most of the Copts circumcise their sons. Not many of them in Cairo, I am told, do so; but in other parts, all, or almost all, observe this rite. The operation is generally performed when the child is about seven or eight years of age, and always privately: there is no fixed age for its performance: some of the Copts are circumcised at the early age of two years, and some at the age of twenty years or more. The more enlightened of the Copts certainly regard circumcision as a practice to be commended; but not as a religious rite, which the priests declare it is not. It appears, however, from its being universal among the peasantry, that these look upon it as something more than a mere civil rite; for if they regarded it as being of no higher importance, surely they would leave the more polished to comply with the custom. Some say it is in imitation of Christ, who submitted to this rite, that they perform it. It is a relic of ancient customs.

The Copts have numerous schools; but for boys only: very few females among them can read; and those have been instructed at home. The boys are taught the Psalms of

David, the Gospels, and the Apostolical Epistles, in Arabic; and then the Gospels and Epistles in Coptic. They do not learn the Coptic language grammatically; and I am told that there is not to be found, among the Copts, any person who can write or speak that language with correctness or ease; and that there are very few persons who can do more than repeat what they have committed to memory, of the Scriptures and Liturgy. The Coptic language gradually fell into disuse after the conquest of Egypt by the Arabs. For two centuries after that event, it appears to have been the only language that the generality of the Copts understood; but before the tenth century of our era, most of the inhabitants of Lower Egypt had ceased to speak and understand it;[1] though in the Ṣa'eed (or Upper Egypt), El-Maḳreezee tells us, the women and children of the Copts, in his time (that is, about the close of the fourteenth century of our era, or the early part of the fifteenth), scarcely spoke any other language than the Ṣa'eedee Coptic, and had a complete knowledge of the Greek. Soon after this period, the Coptic language fell into disuse in Upper Egypt, as it had done so long before in the Lower Provinces; and the Arabic was adopted in its stead. All the Copts who have been instructed at a school still pray, both in the church and in private, in Coptic; and the Scriptures are still always read in the churches in that language; but they are explained, from books, in Arabic. Many books for the use of priests and other persons are written in the Coptic language expressed in Arabic characters.

The ordinary private prayers of the Copts are a subject particularly worthy of notice. In these they seem to have imitated the Jews, and to resemble the Muslims. I am informed that there are few of them in Cairo who do not comply with a precept of their church which enjoins them to pray seven times in the course of the day. The first

[1] This has been shown by Quatremère, in his 'Researches on the Language and Literature of Egypt.'

prayer is said at daybreak; the second, at the third hour; the third, at the sixth hour; the fourth, at the ninth hour; the fifth, at the eleventh hour; the sixth, at the twelfth hour, which is sunset; and the seventh, at midnight. In each of these prayers, those persons who have learned to read, and are strict in the performance of their religious duties, recite several of the Psalms of David (about a seventh part of the whole Book of Psalms) in Arabic, and a chapter of one of the four Gospels in the same language; after which they say, either in Coptic or Arabic, "O my Lord! have mercy!" forty-one times; some using a string of forty-one beads; others counting by their fingers: they then add a short prayer in Coptic. In the seven prayers of each day, altogether, they repeat the whole Book of Psalms. Such, I am assured, are the rigid practices of the more strict and instructed classes in their daily worship. The illiterate repeat, in each of the seven daily prayers, the Lord's Prayer seven times, and "O my Lord! have mercy!" forty-one times. Previously to private as well as public prayer, persons of the better and stricter classes wash their hands and face; and some also wash their feet; and in prayer they always face the east. Though in most of the rules above mentioned they nearly resemble the Jews and the Muslims, they differ from both in holding that prayer, except with the congregation in the church, is better performed in private than in public. Their ordinary prayers, or at least the latter and shorter form, they often repeat while walking or riding or otherwise actively employed. I can hardly believe that the longer form is generally used by the instructed classes, though I am positively assured that it is.

The larger churches are divided into four or five compartments. The "Heykel," or Chancel, containing the altar occupies the central and chief portion of the compartment at the upper end, which is screened from the rest of the church by a close partition or wall of wooden panel-work, having a door in the centre, the entrance of the Heykel, before which is suspended a curtain, with a large cross

worked upon it. The compartment next before this is appropriated to the priests who read the lessons, &c., and to boys who serve as acolytes and singers, and the chief members of the congregation: this is separated from the compartment next before it by a partition of wooden lattice-work, about eight or nine feet high, with three doors, or a single door in the centre. The inferior members of the congregation occupy the next compartment, or next two compartments; and the lowest is appropriated to the women, and is screened in front by a partition of wooden lattice-work, to conceal them entirely from the men. Upon the walls of the church are suspended ill-executed and gaudy pictures of various saints; particularly of the patron saint; but no images are admitted. The floor is covered with mats.

Every man takes off his shoes on entering the church; but he retains his turban. He first goes to the door of the Heykel, prostrates himself before it, and kisses the hem of its curtain. He then prostrates himself, or makes a bow, and a salutation with the hand, before one or more of the pictures of saints, and sometimes kisses the hand of one or more of the officiating priests in the compartment next before the Heykel. Almost every member of the congregation has a crutch, about four feet and a half or five feet long, to lean upon while he stands; which he does during the greater part of the service. The full service (with the celebration of the Eucharist) occupies between three and four hours; generally commencing at daybreak.

The priests who officiate in the Heykel are clad in handsome robes; but the others wear only their ordinary dress. The whole of the service that is performed in the Heykel is in the Coptic language; no other language being allowed to be spoken within the sanctuary. The priests without, standing opposite and facing the door of the Heykel, read and chant explanations and lessons in Arabic and Coptic.[1] A priest

[1] They chant nearly in the same manner as the Muslims reciting the Ḳur-án.

is not permitted to sit down while reading the service in the sanctuary; and as this occupies so long a time, he pauses, in order that he may sit down, several times, for a few minutes; and on these occasions, cymbals of various sizes and notes are beaten as long as he remains sitting. Several times, also, a priest comes out from the Heykel, waves a censer, in which frankincense is burning, among the congregation, and blesses each member, placing his hand upon the person's head. Having done this to the men, he proceeds to the apartment of the women. The sacrament of the Lord's Supper is often celebrated in the Coptic church. The bread, which is made in the form of small round cakes, or bunns, stamped upon the top, is moistened with the wine, and in this state administered to the congregation, and partaken of by the ministers in orders, who have larger shares than the laymen, and are alone privileged to drink the wine. Each member of the congregation advances to the door of the Heykel to receive his portion.

The priests and others are often guilty of excessive indecorum in their public worship. I heard a priest, standing before the door of the sanctuary in the patriarchal church in Cairo, exclaim to a young acolyte (who was assisting him, I suppose, rather awkwardly), "May a blow corrode your heart!" and a friend of mine once witnessed, in the same place, a complete uproar: a priest from a village, having taken a part in the performance of the service, was loudly cursed, and forcibly expelled, by the regular officiating ministers; and afterwards, many members of the congregation, in pressing towards the door of the Heykel, vociferated curses, and beat each other with their crutches. The form of service in itself struck me as not much characterized by solemnity; though probably it approaches very nearly in many respects to that of the earliest age of the Christian church.

Confession is required of all members of the Coptic church, and is indispensable before receiving the sacrament of the Lord's Supper. Each person generally confesses to

the same priest. The penance which the confessor usually imposes is a certain number of crossings and prostrations, with the repetition, during each prostration, of the Lord's Prayer, or, "O my Lord! have mercy!"

The Copts observe long and arduous *fasts*. A week before their Great Fast, or Lent, commences a fast of three days, kept in commemoration of that of Nineveh, which was occasioned by the preaching of Jonah. Some of the Copts observe this fast by total abstinence during the whole period of three days and three nights; others keep it in the same manner as the other fasts, of which an account here follows.

Their principal fast called "eṣ-Ṣóm el-Kebeer" (or the Great Fast), above alluded to, was originally limited to forty days; but it has been gradually extended, by different patriarchs, to fifty-five days. During this period, except on two days of festival, which will be presently mentioned, they abstain from every kind of animal food, such as flesh-meat, eggs, milk, butter, and cheese; and eat only bread and vegetables (chiefly beans), with sweet oil, or the oil of sesame and duḳḳah. The churches are open, and service is performed in them, every day during this fast; and the Copts eat nothing after their supper until after the church-prayers of the next day, about noon: but they do not thus on the other fasts.

They observe, however, with almost equal strictness, three other fasts:—1st, the Ṣóm el-Meelád" (or Fast of the Nativity); the period of which is twenty-eight days immediately preceding the Festival of the Nativity, or Christmas-day; that is, all the month of Kiyahk except the last two days:—2ndly, the "Ṣóm er-Rusul" (or Fast of the Apostles), which is the period between the Ascension and the fifth of Ebeeb; and is observed in commemoration of the Apostles' fasting after they were deprived of their Lord:—3rdly, the "Ṣóm el-'Adrà" (or Fast of the Virgin), a period of fifteen days previous to the Assumption of the Virgin.

The Copts also fast every Wednesday and Friday in every

other period of the year, except during the fifty days immediately following their Great Fast; that is, from the end of the Great Fast to the end of the Khamáseen. On these Wednesdays and Fridays, they eat only fish, vegetables, and oil.

Each fast is followed by a *festival.* The Copts observe seven great festivals:—1st, the "'Eed el-Meelád" (or Festival of the Nativity), on the 29th of Kiyahk (or 6th or 7th of January):—2ndly, the "'Eed el-Gheeṭás," on the 11th of Ṭoobeh (18th or 19th of January), in commemoration of the baptism of Christ:—3rdly, the "'Eed el-Bisháraḥ" (Annunciation of the Virgin, or Lady-day), on the 29th of Barmahát (or 6th of April):—4thly, the "'Eed esh-Sha'áneen" (Palm Sunday), the Sunday next before Easter:—5thly, the "'Eed el-Ḳiyámeh" (the Resurrection, or Easter), or "el-'Eed el-Kebeer" (the Great Festival):—6thly, the "'Eed-eṣ-Ṣo'ood" (the Ascension):—7thly, the "'Eed el-'Anṣarah" (Whitsunday). On the first, second, and fifth of these, the church-prayers are performed at night: that is, in the night preceding the day of festival. On all these festivals, the Copts wear new clothes (or the best they have), feast, and give alms.

On the "Leylet el-Gheeṭás" (or eve of the Festival of the Gheeṭás) the Copts, almost universally, used to perform a singular ceremony, which, I am informed, is now observed by few of those residing in the metropolis, but by almost all others; that is, by the men. To commemorate the baptism of Christ, men, old as well as young, and boys, plunge into water; and the Muslims say, that, as each does this, another exclaims to him, "Plunge, as thy father and grandfather plunged; and remove El-Islám from thy heart." Some churches have a large tank, which is used on this occasion; the water having first been blessed by a priest: but it is a more common practice of the Copts to perform this ceremony (which most of them regard more as an amusement than a religious rite) in the river; pouring in some holy water

from the church before they plunge. This used to be an occasion of great festivity among the Copts of the metropolis; the Nile was crowded with boats, and numerous tents and mesh'als were erected on its banks. Prayers are performed in the churches on the eve of this festival: a priest blesses the water in the font, or the tank, then ties on a napkin, as an apron, and, wetting the corner of a handkerchief with the holy water, washes (or rather, wipes or touches,) with it the feet of each member of the congregation. This latter ceremony is also performed on the Thursday next before Easter, or Maunday Thursday ("Khamees el-'Ahd"), and on the Festival of the Apostles ("'Eed er-Rusul"), on the 5th of Ebeeb (or 11th of July).

On the Festivals of the "Bishárah" and the "Sha'áneen," the Copts eat fish; and on the latter of these two festivals the priests recite the prayers of the dead over their congregations in the churches; and if any die between that day and the end of the Khamáseen (which is the chief or worst portion of the plague-season), his body is interred without the prayer being repeated. This custom seems to have originated from the fact of its being impossible to pray at the tomb over every victim of the plague; and must have a very impressive effect upon people expecting this dreadful scourge.

Among the minor festivals are the "Khamees el-'Ahd," above mentioned; "Sebt en-Noor" (or Saturday of the Light), the next Saturday, when a light which is said to be miraculous appears in the Holy Sepulchre at Jerusalem; the "'Eed er-Rusul," before mentioned; and the "Eed eṣ-Ṣaleeb" (or Festival of [the discovery of] the Cross), on the 17th of Toot (or 26th or 27th of September).

Pilgrimage to Jerusalem the Copts hold to be incumbent on all who are able to perform it; but few of the poorer classes acquit themselves of this duty. The pilgrims compose a numerous caravan. They pass the Passion-Week and Easter at Jerusalem; and, on the third day after the Passion-Week, proceed to the Jordan, in which they bathe.

The Copts almost universally abstain from eating swine's flesh; not because they consider it unlawful, for they deny it to be so, but, as they say, on account of the filthiness of the animal. I should think, however, that this abstinence is rather to be attributed to a prejudice derived from their heathen ancestors. The flesh of the wild boar is often eaten by them. Camel's flesh they consider unlawful; probably for no better reason than that of its being eaten by the Muslims. They abstain from the flesh of animals that have been strangled, and from blood, in compliance with an injunction of the Apostles to the Gentile converts,[1] which they hold is not abrogated.

The male adults among the Copts pay a tribute (called "gizyeh"), beside the income tax (or "firdeh" which they pay in common with the Muslim inhabitants of Egypt. There are three rates of the former: the richer classes, in Cairo and other large towns, pay thirty-six piasters each; the middling classes, eighteen; and the poorest, nine: but in the country, this tax is levied upon families, instead of individuals. The firdeh is the same for the Copts as for the Muslims; the twelfth part of a man's annual salary or gain, when this can be ascertained.

The Copts are not now despised and degraded by the government as they were a few years ago. Some of them have even been raised to the rank of Beys. Before the accession of Moḥammad 'Alee, neither the Copts nor other Eastern Christians, nor Jews, were generally allowed to ride horses in Egypt; but this restriction has of late years, been withdrawn.—The Muslims of Damascus, who are notorious for their bigotry and intolerance, complained, to the conqueror Ibráheem Báshà, of the Christians' in their city being allowed to ride horses; urging that the Muslims no longer had the privilege of distinguishing themselves from the infidels. The Báshà replied, "Let the Muslims still be exalted above the Christians, if they wish it: let them ride dromedaries in

[1] Acts, xv. 20 and 29.

the streets: depend upon it the Christians will not follow their example."—The Copts enjoy an immunity for which they are much envied by most of the Muslims: they are not liable to be taken for military service.[1]

The ordinary domestic habits of the Copts are perfectly Oriental, and nearly the same as those of their Muslim fellow-countrymen. They pass their hours of leisure chiefly in the same manner, enjoying their pipe and coffee: their meals, also, are similar; and their manner of eating is the same: but they indulge in drinking brandy at all hours of the day; and often, to excess.

They are not allowed by their church to intermarry with persons of any other sect, and few of them do so. When a Copt wishes to contract such a marriage, which causes him to be regarded as a reprobate by the more strict of his nation, he generally applies to a priest of the sect to which his intended wife belongs; and if his request be denied, which is commonly the case unless the man will consent to adopt his wife's creed, he is married by the Ḳáḍee, merely by a civil contract. As a marriage of this kind is not acknowleged by the church, it may be dissolved at pleasure.

When a Copt is desirous of marrying according to the approved custom, he pursues the same course to obtain a wife as the Muslim; employing one or more of his female relations or other women to seek for him a suitable companion. Scarcely ever is he able to obtain a sight of the face of his intended wife, unless she be of the lower orders; and not always even in this case. If the female sought in marriage be under age, her father, or mother, or nearest male relation, is her "wekeel" (or agent) to make the necessary arrangements; but if she be of age, and have neither father nor mother, she appoints her own wekeel. The bridegroom, also, has his wekeel. The parties

[1] This immunity is said to have been lately withdrawn. It is believed to have originated from the unwillingness of Muslim princes to *honour* a Christian by employing him to fight against a Muslim enemy.

make a contract, in which various private domestic matters are arranged, in the presence of a priest. Two-thirds of the amount of the dowry is paid on this occasion: the remaining third is held in reserve: if she survive her husband, she claims this from his property: if she die before him, her relations claim it at her death. The contract being concluded, the Lord's Prayer is recited three times by all persons present; the priest commencing it first.

The marriage-festivities, in the cases of persons of the higher and middle classes, when the bride is a virgin, usually occupy a period of eight days. Such is the length of what is termed a complete fête.[1]

The night preceding Sunday (which the Copts, like the Muslims, call the night *of* Sunday) is the most approved for the performance of the marriage-service, and most of the Copts are married on this night. In this case, the festivities commence on the preceding Tuesday, when the bridegroom and the bride's family entertain their respective friends. At the feasts given on these occasions, and on subsequent days of the marriage-festivities, a curious custom, which reminds us of the *alites* or *præpetes* of the Romans, is usually observed. The cook makes two hollow balls of sugar, each with a hole at the bottom: then taking two live pigeons, he attaches little round bells to their wings; and having whirled the poor birds through the air till they are giddy, puts them into the two balls before mentioned: each of these is placed upon a dish; and they are put before the guests; some of whom, judging when the birds have recovered from their giddiness, break the balls. The pigeons generally fly about the room, ringing their little bells: if they do not fly immediately, some person usually makes them rise; as the spectators would draw an evil omen from their not flying.[2]

[1] "Farah̤ temám."

[2] The ball and bird are called "el-ḳubbeh wa-ṭ-ṭeyr." It is said that the Muslims of Egypt, on some occasions, as on the inauguration of a Sulṭán, used to observe the custom here described; but this appears to be an error, arising

The guests are generally entertained with music on the evenings of these feasts.—Wednesday is passed in preparations.

On Thursday, in the afternoon, the bride is conducted to the bath, accompanied by several of her female relations and friends, and usually with music, but not under a canopy.—Friday, again, is a day of preparation, and the bride has the ḥennà applied to her hands and feet, &c.

Early on Saturday, two sets of articles of clothing, &c., one for the bridegroom and the other for the bride, and each consisting of similar things (namely, a shirt of silk and cotton, a pair of drawers, the embroidered band of the drawers, and two handkerchiefs embroidered with gold, together with a tobacco-purse, ornamented in the same manner), are sent from the bride's family to the house of the bridegroom. An old lady of the family of the bride afterwards goes to the bridegroom's house, to see whether it be properly prepared; and the bridegroom's "ashbeen" (or brideman) takes him and several of his friends to the bath.

In the ensuing evening, about an hour and a half, or two hours, after sunset, the bride, accompanied by a number of her female relations and friends, preceded and followed by musicians, and attended by a number of persons bearing mesh'als and candles, proceeds to the house of the bridegroom. This "zeffeh" (or parade) much resembles that of a Muslimeh bride; but the Copt bride is not conducted under a canopy. She is covered with a shawl, with several ornaments attached to that part which conceals her face and head, and numerous coins and other ornaments upon the part which covers her bosom. The procession moves very slowly, and generally occupies about two hours. A lamb or sheep is killed for the guests at the bridegroom's house this night:

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from a misunderstanding of the term "el-ḳubbeh wa-ṭ-ṭeyr" applied by historians to an umbrella surmounted by the figure of a bird, which was borne over the head of a Sulṭán in certain pompous processions.

it is slaughtered at the door, and the bride steps over its blood. This ceremony, I am told, is only observed in Cairo and other large towns.

The bride's party, having rested about two hours at the bridegroom's house, and there partaken of refreshments, proceed with her thence, in the same manner, to the church. The bridegroom goes thither with his friends, forming a separate party; and without music. In the church, where the men and women place themselves apart, long prayers are performed, and the sacrament of the Lord's Supper is administered. The priest receives and blesses and returns two rings, for the bridegroom and bride; and places a kind of crown, or frontal diadem, of gold, upon the head of each of them, and a sash over the shoulder of the bridegroom. This ceremony is called the "tekleel" (or crowning). The two crowns belong to the church: before the parties quit the church, they are taken off; but the bridegroom often goes home with the sash, and it is there taken off by a priest. At the weddings of the rich in the metropolis, the Patriarch generally officiates. In most cases, the ceremonies of the church are not concluded until near daybreak: the parties then return to the house of the bridegroom. From respect to the sacrament of which they have partaken, the bridegroom and bride maintain a religious reserve towards each other until the following night (that preceding Monday), or, generally, until after the close of this night.[1]

The bride's father gives a dinner at the bridegroom's house on Monday, at which the principal dishes are usually rice and milk, and boiled fowls. In the evening, after this dinner, the bridegroom and his ashbeen go about to invite his friends to a great feast to be given on the evening following, which concludes the marriage festivities.

Such are the ceremonies which are usually observed on

[1] The custom mentioned by Burckhardt, in his Arabic Proverbs, page 117, as prevailing "among the lower classes of Muslims at Cairo," is observed by the Copts.

the marriage of a virgin-bride. Sometimes, the Patriarch, bishop, or priest, who is employed to perform the marriage-service, dissuades the parties from expending their money in zeffehs and repeated feasts, counselling them rather to devote the sums which they had purposed to employ in so vain a manner to the relief of the wants of the clergy and poor; and in consequence, the marriage is conducted with more simplicity and privacy. A widow is always married without ostentation, festivity, or zeffeh. A virgin-bride of the poorer class is sometimes honoured with a zeffeh; but is generally conducted to the bath merely by a group of female relations and friends, who wanting the accompaniment of musical instruments, only testify their joy by "zagháreeṭ:" in the same manner, also, she proceeds to the bridegroom's house, and she is there married by a priest; as the expenses of lighting and otherwise preparing the church for a marriage fall upon the bridegroom. Many of the Copts in Cairo, being possessed of little property, are married in a yet more simple manner, before mentioned. To be married by one of their own clergy, they must obtain a licence from the Patriarch; and this covetous person will seldom give it for less than a hundred piasters (or a pound sterling), and sometimes demands, from such persons, as many riyáls (of two piasters and a quarter each): the parties, therefore, are married by a licence from the Ḳáḍee, for which they usually pay not more than two piasters, or a little less than five pence of our money.

The newly-married wife, if she observe the approved rules of etiquette, does not go out of the house, even to pay a visit to her parents, until delivered of her first child, or until the expiration of a year if there appear no signs of her becoming a mother. After this period of imprisonment, her father or mother usually comes to visit her.

A divorce is obtained only for the cause of adultery on the part of the wife. The husband and wife may be separated if she have committed a theft, or other heinous crime;

but in this case, neither he nor she is at liberty to contract another marriage, though they may again be united to each other.

One of the most remarkable traits in the character of the Copts is their bigotry. They bear a bitter hatred to all other Christians, even exceeding that with which the Muslims regard the unbelievers in El-Islám. Yet they are considered, by the Muslims, as much more inclined than any other Christian sect to the faith of El-Islám; and this opinion has not been formed without reason; for vast numbers of them have, from time to time, and not always in consequence of persecution, become proselytes to this religion. They are, generally speaking, of a sullen temper, extremely avaricious, and abominable dissemblers; cringing or domineering according to circumstances. The respectable Copt to whom I have already acknowledged myself chiefly indebted for the notions which I have obtained respecting the customs of his nation, gives me a most unfavourable account of their character. He avows them to be generally ignorant, deceitful, faithless, and abandoned to the pursuit of worldly gain, and to indulgence in sensual pleasures: he declares the Patriarch to be a tyrant, and a suborner of false witnesses; and assures me that the priests and monks in Cairo are seen every evening begging, and asking the loan of money, which they never repay, at the houses of their parishioners and other acquaintances, and procuring brandy, if possible, wherever they call.

Many of the Copts are employed as secretaries or accountants. In every village of a moderate size is a "M'allim"[1] who keeps the register of the taxes. The writing of the Copts differs considerably in style from that of the Muslims, as well as from that of other Christians residing in

[1] Thus pronounced for "Mo'allim." It signifies "teacher" or "master;" and is a title given to all Copts but those of the poorer class, or peasants. The registrar of the taxes of a village is simply called "the M'allim of the village."

Egypt. Most of the Copts in Cairo are accountants or tradesmen: the former are chiefly employed in government offices: among the latter are many merchants, goldsmiths, silversmiths, jewellers, architects, builders, and carpenters; all of whom are generally esteemed more skilful than the Muslims. Those in the villages, like the Muslim peasants, occupy themselves chiefly in the labours of agriculture.

The funeral-ceremonies of the Copts resemble, in many respects, those of the Muslims. The corpse is carried in a bier, followed by women, wailing in the same manner as the Muslimehs do on such an occasion; but is not preceded by hired chanters. Hired wailing-women are employed to lament in the house of the deceased for three days after the death (though this custom is disapproved by the clergy and many others, being only a relic of ancient heathen usages); and they renew their lamentations there on the seventh and fourteenth days after the death, and sometimes several weeks after. The Copts, both men and women, pay regular visits to the tombs of their relations three times in the year: on the 'Eed el-Meelád, 'Eed el-Gheeṭás, and 'Eed el-Ḳiyámeh. They go to the burial-ground on the eve of each of these 'eeds, and there pass the night; having houses belonging to them in the cemeteries, for their reception on these occasions: the women spend the night in the upper apartments; and the men, below. In the morning following, they kill a buffalo, or a sheep, if they can afford either, and give its flesh, with bread, to the poor who assemble there; or they give bread alone. This ceremony, which resembles the "kaffárah" performed by the Muslims on the burial of their dead, is not considered as any expiation of the sins of the deceased, but probably originated from an ancient expiatory sacrifice: it is only regarded as an alms. As soon as it is done, the mourners return home. They say that they visit the tombs merely for the sake of religious reflection In doing so, they perpetuate an ancient custom, which they

find difficult to relinquish; though they can give no good reason for observing it with such ceremonies.

I shall close this account of the Copts with a few notices of their history under the Muslim domination, derived from El-Makreezee's celebrated work on Egypt and its Metropolis.[1]

About seventy years after the conquest of Egypt by the Arabs, the Copts began to experience such exactions and persecutions, notwithstanding the chartered favours and privileges which had at first been granted to them, that many of them rose in arms, and attempted to defend their rights; but they were reduced, after sustaining a great slaughter. The Monks, for the first time, had been subjected to an annual tribute of a deenár[2] each. The collector of the tribute branded the hand of each monk whom he could find with a stamp of iron; and afterwards cut off the hand of every person of this order whom he detected without the mark, and exacted ten deenárs from every other Christian who had not a billet from the government to certify his having paid his tribute. Many monks were subsequently found without the mark: some of these were beheaded, and the rest beaten until they died under the blows: their churches were demolished, and their crosses and pictures destroyed. This took place in the year of the Flight 104 (A.D 722—3), at the close of the reign of the Khaleefeh Yezeed Ibn-'Abd-El-Melik. A few years after, in the reign of the successor of this prince (Hishám), Handhalah Ibn-Safwán, the Governor of Egypt, caused the hand of every Copt to be branded with an iron stamp bearing the figure of

[1] If the reader desire further and fuller details on this subject, for the times of the two dynasties of Memlook Kings, he may consult Et. Quatremère's 'Mémoires Géogr. et Hist. sur l'Egypte,' vol. pp. 220—226. Since my extracts were made, El-Makreezee's History of the Copts, contained in his Description of Egypt, has been edited and translated, in Germany, by Wüstenfeld.

[2] Equivalent (at that period) to about thirteen shillings, or, as some say, a little more than half a guinea.

a lion, and greatly aggravated their misery; so that many of those residing in the provinces again rebelled, and had recourse to arms; but in vain; and a terrible persecution followed.

From the period of the conquest until the reign of Hishám, the Jacobites (or almost all the Copts) were in possession of all the churches in Egypt, and sent their bishops to the Nubians, who consequently abandoned the Melekite creed, and adopted that of the Jacobites; but in the reign of this Khaleefeh, the Melekites, by means of a present, obtained the restoration of the churches that had formerly belonged tc them. These churches, however, soon after returned to the possession of the Jacobites; and in aftertimes were now the property of one sect, and now of the other, being purchased by presents or services to the government.

It would be tiresome to detail all the troubles of the Copts under the tyranny of Muslim princes; but some particulars in the history of the persecutions which they endured in the earlier ages of the Arab domination may be here mentioned. The Copts are a people of indomitable presumption and intrigue, which qualities render them very difficult to be governed. They have often incurred severe oppression by their own folly, though they have more frequently been victims of unmerited persecution under tyrannical rulers and though the influence of private fanatics.[1]

In the year of the Flight 225 (A.D. 849—50), the Khaleefeh El-Mutawekkil ordered several degrading distinctions to be adopted in the dress of the Copts: the men were obliged to wear "honey-coloured" (or light brown) hooded cloaks, with other peculiar articles of dress; and the women, garments of the same colour: and they were compelled to place wooden

[1] It should be observed here, that the cases alluded to form exceptions to the general toleration exhibited by the Muslims; and that the Copts who have been converted to El-Islám by oppression have been few in comparison with those who have changed their religion voluntarily. Many have done this through love of Muslim women.

figures (or pictures) of devils at (or upon) the doors of their houses.

One of the bitterest persecutions that they ever endured, and one which was attributed to their pride, and their display of wealth, and contemptuous treatment of Muslims, befell them during the reign of that impious wretch the Khaleefeh El-Ḥákim, who acceded to the throne in the year of the Flight 386 (A.D. 996—7), and was killed in 411. Among the minor grievances which he inflicted upon them, was that of compelling them to wear a wooden cross, of the weight of five pounds, suspended to the neck, and garments and turbans of a deep black colour. This seems to have been the origin of the black turban worn by so many of the Christians in the present day. As the distinguishing dress and banners of the Khaleefehs of Egypt were white, black (which was the colour that distinguished their rivals the 'Abbásees) was, in their eyes, the most hateful and ignominious hue that they could choose for the dresses of the despised Copts. I find no earlier mention than this of the black turban of the Christians of Egypt. At the same time that the Copts were compelled thus to distinguish themselves, the Jews were ordered to wear a round piece of wood, of the same weight as the crosses of the Christians, and suspended in the same manner. All the churches were given up to be destroyed and plundered, with all the property appertaining to them; and many of them were replaced by mosques. Finally, a sentence of banishment to Greece was pronounced against all the Christians of Egypt, and the Jews; but so strong was the love which they bore to their native country amid all their miseries, and so much were they actuated by that common but absurd disposition, which most sects possess, of hating most bitterly those differing least from them in faith, that a multitude of Copts thronged round the great palace of the Khaleefeh, and implored and obtained a revokement of this sentence. Many Copts, during this and other persecutions, embraced the faith of El-Islám.

In the month of Regeb, 700 (A.D. 1301), happened an event which, for the first time, as well as I can learn, occasioned the Copts to be distinguished by the *blue* turban, as they mostly are at present. A Maghrabee ambassador, approaching the Citadel (of Cairo), saw a man handsomely attired, wearing a white turban, and riding a mare, with many attendants walking by his stirrups, paying him great honours, asking favours of him, and even kissing his feet; while he turned aside from them, and repulsed them, calling to his servants to drive them away. The Maghrabee, informed that this person was a Christian, was so enraged that he was about to lay violent hands upon him; but he refrained, and, ascending to the deewán in the Citadel, related to some of the Emeers there present what he had just seen, with tears in his eyes, drawn by his pity for the Muslims. In consequence of his complaint, the chief persons among the Christians and Jews were summoned to the deewán; and orders were given that the Christians should wear blue turbans, and waist-belts; and the Jews, yellow turbans; and that no person of either of these sects should ride horses or mules. Many Christians, it is added, embraced El-Islám rather than wear the blue turban.

On Friday, the 9th of Rabeeạ el-Ákhir, 721 (A.D. 1321), in the reign of Moḥammad Ibn-Ḳala-oon, all the principal churches throughout Egypt, from Aswán to the Mediterranean, sixty in number, and, twenty-one of these in the metropolis and its neighbourhood, were destroyed through a plot formed by some fanatic Muslims. This havoc was accomplished chiefly during the period of the congregational prayers of the Muslims, at noon. At the close of the prayers of the Sulṭán and his court, in the mosque of the Citadel, a man, in a state of apparent frenzy, cried out in the midst of the congregation, "Destroy ye the church which is in the Citadel!" Another man, a faḳeer, in the great mosque El-Azhar, before the appearance of the Khaṭeeb (or Preacher), seemed to be affected by an involuntary trembling, and

cried out, "Destroy ye the churches of the presumptuous and infidels! Yea, God is most great! God give victory and aid!" Then he shook himself, and cried, "To the foundations! To the foundations!" Some members of the congregation said, "This is a madman:" others said, "This is an indication of some event." On their going out of the mosque, they saw that the act which he had urged had been commenced: numbers of persons were pressing along the streets with the plunder of the churches, many of which were reduced to mere mounds of rubbish. The Sulṭán threatened a general massacre of the people of El-Ḳáhireh (now Maṣr, or Cairo,) and El-Fusṭáṭ (or Old Maṣr) for this outrage; but was diverted from his purpose by the revenge which the Christians exacted. Refraining from the execution of their plot for the space of a month, that they might be less liable to suspicion, they set fire, on different days, to a vast number of mosques, houses of Emeers, and private dwellings, both in El-Ḳáhireh and El-Fusṭáṭ. Several of the incendiaries were detected, and some burnt alive; and a number of Muslims also were put to death, most of them hanged, along the principal streets leading from the southern gate of the city of El-Ḳáhireh to the Citadel, ostensibly for insulting an Emeer, whom they accused of favouring the Christians, though there was no proof that they were the persons who committed this offence; they had been arrested without discrimination, to atone for the injury, and to be made examples to their fellow-citizens. The Sulṭán, however, alarmed by the clamours of a tremendous mob, was afterwards constrained to grant licence to his Muslim subjects to plunder and murder every Christian whom they might chance to meet. The Christians at that time had reverted to the habit of wearing the white turban; and the Sulṭán caused it to be proclaimed that every person of them who was seen wearing a white turban, or riding a horse, might be plundered and killed; that they should wear the blue turban; that they should not ride horses nor mules, but only asses,

and with their face to the animal's tail; and should not enter a bath unless with a bell suspended to the neck. At the same time, the Emeers were forbidden to take any Christians into their service; and all Christians who were in the service of the government were displaced.

Ater having suffered frequent and heavy exactions and other oppressions, a vast number of the Christians both in Upper and Lower Egypt, in the year of the Flight 755 (A.D. 1354—5), embraced the faith of El-Islám. The number of proselytes in the town of Ḳalyoob alone, who changed their faith in one day, was four hundred and fifty. Most of the churches of Upper Egypt were destroyed at the same time, and mosques were built in their places.

From the period just mentioned, the Copts continued subject to more or less oppression, until the accession of Moḥammad 'Alee Báshà, under whose tolerant though severe sway nothing more was exacted from the Christian than the Muslim, except an inconsiderable tribute, which was more than balanced by a remarkable immunity, not conferred by favour (it is true), but not on that account the less valued and envied; I mean the exemption from military service.

II.—THE JEWS OF EGYPT.

THE Jews, in every country in which they are dispersed (unlike any other collective class of people residing in a country which is not their own by inheritance from the original possessors or by conquest achieved by themselves or their ancestors), form permanent members of the community among whom they dwell: a few words respecting the Jews in Egypt will therefore be not inappropriate in the present work.

There are in this country about five thousand Jews (in Arabic, called "Yahood," singular "Yahoodee"), most of whom reside in the metropolis, in a miserable, close, and dirty quarter, intersected by lanes, many of which are so narrow as hardly to admit of two persons passing each other in them.

In features, and in the general expression of countenance, the Oriental Jews differ less from other nations of South-western Asia than do those in European countries from the people among whom they live; but we often find them to be distinguished by a very fair skin, light-reddish hair, and very light eyes, either hazel or blue or gray. Many of the Egyptian Jews have sore eyes, and a bloated complexion; the result, it is supposed, of their making an immoderate use of the oil of sesame in their food. In their dress, as well as in their persons, they are generally slovenly and dirty. The

colours of their turbans are the same as those of the Christian subjects. Their women veil themselves, and dress in every respect, in public, like the other women of Egypt.

The Jews have eight synagogues in their quarter in Cairo; and not only enjoy religious toleration, but are under a less oppressive government in Egypt than in any other country of the Turkish empire. In Cairo, they pay for the exemption of their quarter from the visits of the Moḥtesib; and they did the same also with respect to the Wálee, as long as his office existed. Being consequently privileged to sell articles of provision at higher prices than the other inhabitants of the metropolis, they can afford to purchase such things at higher rates, and therefore stock their shops with provisions, and especially fruits, of better qualities than are to be found in other parts of the town. Like the Copts, and for a like reason, the Jews pay tribute, and are exempted from military service.

They are held in the utmost contempt and abhorrence by the Muslims in general, and are said to bear a more inveterate hatred than any other people to the Muslims and the Muslim religion. It is said, in the Ḳur-án,[1] "Thou shalt surely find the most violent of [all] men in enmity to those who have believed [to be] the Jews, and those who have attributed partners to God; and thou shalt surely find the most inclinable of them to [entertain] friendship to those who have believed [to be] those who say, We are Christians." On my mentioning to a Muslim friend this trait in the character of the Jews he related to me, in proof of what I remarked, an event which had occurred a few days before.—"A Jew," said he, "early one morning last week, was passing by a coffee-shop kept by a Muslim with whom he was acquainted, named Moḥammad. Seeing a person standing there, and supposing that it was the master of the shop (for it was yet dusk), he said, 'Good morning, sheykh Moḥammad;' but the only answer he received to his saluation was a

[1] Chap. v. ver. 85.

furious rebuke for thus addressing a *Jew*, by a name the most odious, to a person of his religion, of any that could be uttered. He (the offender) was dragged before his high-priest, who caused him to receive a severe bastinading for the alleged offence, in spite of his protesting that it was unintentional."—It is a common saying among the Muslims in this country, "Such a one hates me with the hate of the Jews." We cannot wonder, then, that the Jews are detested by the Muslims far more than are the Christians. Not long ago, they used often to be jostled in the streets of Cairo, and sometimes beaten merely for passing on the right hand of a Muslim. At present, they are less oppressed; but still they scarcely ever dare to utter a word of abuse when reviled or beaten unjustly by the meanest Arab or Turk; for many a Jew has been put to death upon a false and malicious accusation of uttering disrespectful words against the Ḳur-án or the Prophet. It is common to hear an Arab abuse his jaded ass, and, after applying to him various opprobrious epithets, end by calling the beast a Jew.

A Jew has often been sacrificed to save a Muslim, as happened in the following case.—A Turkish soldier, having occasion to change some money, received from the ṣeyrefee (or money-changer), who was a Muslim, some Turkish coins called 'adleeyehs, reckoned at sixteen piasters each. These he offered to a shopkeeper, in payment for some goods; but the latter refused to allow him more than fifteen piasters to the 'adleeyeh, telling him that the Báshà had given orders, many days before, that this coin should no longer pass for sixteen. The soldier took back the 'adleeyehs to the ṣeyrefee, and demanded an additional piaster to each; which was refused: he therefore complained to the Báshà himself, who, enraged that his orders had been disregarded, sent for the ṣeyrefee. This man confessed that he had been guilty of an offence, but endeavoured to palliate it by asserting that almost every money-changer in the city had done the same, and that he received 'adleeyehs at the same rate. The Báshà,

however, disbelieving him, or thinking it necessary to make a public example, gave a signal with his hand, intimating that the delinquent should be beheaded. The interpreter of the court, moved with compassion for the unfortunate man, begged the Báshà to spare his life. "This man," said he, "has done no more than all the money-changers of the city: I, myself, no longer ago than yesterday, received 'adleeyehs at the same rate." "From whom?" exclaimed the Báshà. "From a Jew," answered the interpreter, "with whom I have transacted business for many years." The Jew was brought, and sentenced to be hanged; while the Muslim was pardoned. The interpreter, in the greatest distress of mind, pleaded earnestly for the life of the poor Jew; but the Báshà was inexorable: it was necessary that an example should be made, and it was deemed better to take the life of a Jew than that of a more guilty Muslim. I saw the wretched man hanging at a window of a public fountain which forms part of a mosque in the main street of the city.[1] One end of the rope being passed over one of the upper bars of the grated window, he was hauled up; and as he hung close against the window, he was enabled, in some slight degree, to support himself by his feet against the lower bars; by which his suffering was dreadfully protracted. His relations offered large sums of money for his pardon; but the only favour they could purchase was that of having his face turned towards the window, so as not to be seen by the passengers. He was a man much respected by all who knew him (Muslims, of course, excepted); and he left a family in a very destitute state; but the interpreter who was the unintending cause of his death contributed to their support.

The Jews in Egypt generally lead a very quiet life: indeed, they find few but persons of their own religion who will associate with them. Their diet is extremely gross;

[1] It is surprising that Muslims should hang a *Jew* against a window of a *mosque*, when they consider him so unclean a creature that his blood would defile the sword. For this reason a Jew, in Egypt, is never beheaded.

but they are commonly regarded as a sober people. The more wealthy among them dress handsomely at home; but put on a plain or even shabby dress before they go out: and though their houses have a mean and dirty appearance from without, many of them contain fine and well-furnished rooms. In the house, they are not so strict as most other Orientals in concealing their women from strange men, or, at least, from persons of their own nation, and from Franks: it often happens that a European visiter is introduced into an apartment where the women of the Jew's family are sitting unveiled, and is waited upon by these women. The same custom also prevails among many of the Syrian Christians residing in Cairo. Intrigues are said to be common with the Jewesses; but there are no avowed courtezans among them. The condition of the lower orders is very wretched; many of them having no other means of subsistence than alms bestowed upon them by their superiors of the same religion.

Avarice is more particularly a characteristic of the Jews in Egypt than of those in other countries where they are less oppressed. They are careful, by every means in their power, to avoid the suspicion of being possessed of much wealth. It is for this reason that they make so shabby a figure in public, and neglect the exterior appearance of their houses. They are generally strict in the performance of their religious ordinances; and, though overreaching in commercial transactions, are honest in the fulfilment of their contracts.

Many of the Egyptian Jews are "ṣarráfs" (or bankers and money-lenders): others are ṣeyrefees, and are esteemed men of strict probity. Some are goldsmiths or silversmiths; and others pursue the trades of retail grocers or fruiterers, &c. A few of the more wealthy are general merchants.

III.—OF LATE INNOVATIONS IN EGYPT.[1]

THE exaggerated reports which have been spread in Europe respecting late innovations, and the general advance of civilization, in Egypt, induce me to add a few lines on these subjects. European customs have not yet begun to spread among the Egyptians themselves; but they probably will ere long; and in the expectation that this will soon be the case, I have been most anxious to become well acquainted (before it be too late to make the attempt) with a state of society which has existed, and excited a high degree of interest, for many centuries, and which many persons have deemed almost immutable.

The account which I have given of the present state of the government of this country shows how absurd is the assertion that Egypt possesses a legislative assembly that can with any degree of propriety be called representative of the people. The will of the Báshà is almost absolute; but he has certainly effected a great reform, by the introduction of European military and naval tactics, the results of which have already been considerable, and will be yet more extensive, and, in most respects, desirable. Already it has removed a great portion of that weight of prejudice which has so long pre-

[1] This was written during the best period of Moḥammad 'Alee's rule; for which reason, and because it shows the policy *generally* followed by his successors, it is retained in the present edition almost entire.

vented the Turks from maintaining their relative rank among the nations of the civilized world: by convincing them that one of our branches of science and practice is so far superior to that to which they were accustomed, it has made them in general willing, if not desirous, to learn what more we are able to teach them. One of its effects already manifest might be regarded by an unreflecting mind as of no importance; but is considered by the philosophical Muslim as awfully portentous, and hailed by the Christian as an omen of the brightest promise. The Turks have been led to imitate us in our luxuries: several of the more wealthy began by adopting the use of the knife and fork; and the habit of openly drinking wine immediately followed, and has become common among a great number of the higher officers of the government. That a remarkable indifference to religion is indicated by this innovation is evident; and the principles of the dominant class will doubtless spread (though they have not yet done so) among the inferior members of the community. The former have begun to undermine the foundations of El-Islám: the latter as yet seem to look on with apathy, or at least with resignation to the decrees of Providence; but they will probably soon assist in the work, and the overthrow of the whole fabric may reasonably be expected to ensue at a period not very remote.

The acquisition of a powerful empire, independent of the Porte, appears to have been the grand, and almost the sole, object of the present Báshà of Egypt. He has introduced many European sciences, arts, and manufactures; but all in furtherance of this project; for his new manufactures have impoverished his people. He has established a printing-office; but the works which have issued from it are almost solely intended for the instruction of his military, naval, and civil servants.[1] A newspaper is printed at another press, in the Citadel: its paragraphs, however, are seldom on any other subject than the affairs of the government. It is in

[1] I have transmitted a list of these works to the Royal Asiatic Society.

Turkish and Arabic. Sometimes, three numbers of it appear in a week: at other times, only one is published in a month.[1]

I have candidly stated my opinion, that the policy of Moḥammad 'Alee is in several respects erroneous, and that his people are severely oppressed; but the circumstances in which he has been placed offer large excuses for his severity. To judge of his character fairly, we should compare him with another Turkish reformer, his [late] nominal sovereign, the Sulṭán Maḥmood. In every point of view, he has shewn his superiority to the latter; and especially in the discipline of his forces. While the Sulṭán was more closely imitating us in trivial matters, (as, for instance, in the new military dress which he introduced), Moḥammad 'Alee aimed at, and attained, more important objects.[2] When we would estimate

[1] One of the less important acts of Moḥammad 'Alee I should mention, as it is one which renders my description of the streets and shops of Cairo not altogether applicable to their present state. He has lately caused the maṣṭabahs in most of the thoroughfare-streets to be pulled down, and only allowed them to be rebuilt in the wider parts, generally to the width of about two spans. At the same time, he has obliged the tradesmen to paint their shops, and ordered them to remove the unsightly "saḳeefehs" (or coverings) of matting which shaded many of the sooḳs; prohibiting the replacing of them unless by coverings of wood. Cairo has, in consequence, lost much of its Arabian aspect.—Some years after the foregoing portion of this note was written, the people of Cairo were required to whitewash their houses externally; and thus the picturesque aspect of the streets was further marred.

[2] The dress worn by the military and some other officers of the Báshà of Egypt is still [1835] quite Turkish in everything but the want of the turban, which is now worn by few of those persons, and only in winter; the red cap alone, over which the muslin or Kashmeer shawl used always to be wound, being at present the regular head-dress. The trousers are very full from the waist to a little below the knee, overhanging a pair of tight leggings which form parts of them. A tight vest (the sleeves of which are divided from the wrist nearly to the elbow, but generally buttoned at this part), a girdle, a jacket with hanging sleeves, socks, and a pair of red shoes, complete the outward dress generally worn: but the jacket is made sometimes with sleeves like those of the vest above described, and the vest without sleeves; and black European shoes are worn by some persons. The sword is now hung in our manner, by a waist-belt. The dress of the private soldiers consists of a vest

his character by the massacre of the Memlooks, a fact most painful to reflect upon, we should admit that he had recourse to this horrid expedient for a most desirable end; and may at the same time place in the opposite scale the asylum which he granted to the Greek refugees when the blood of their countrymen ran in the gutters of Constantinople.

It is difficult to form a just estimate of the general conduct of Moḥammad 'Alee, on account of the secrecy which is maintained in the East in the most important political affairs: this, however, may be said with certainty—the people whom he governs have been greatly impoverished under his rule; but they have exchanged anarchy for tranquillity, and undisguised fanaticism for an affected toleration; while many of them have been instructed in sciences and arts which must eventually be highly beneficial to the nation at large.

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and trousers (the latter similar to those above described, but not so full), of a kind of coarse red serge, or, in summer, of white cotton, with the girdle, red cap, and red shoes.

APPENDIX A.

FEMALE ORNAMENTS.

THE ornaments of the women of Egypt are so various, that a description of them all would far exceed the limits which the nature of this work allows, and would require a great number of engravings, or be useless. I shall, however, describe all the principal kinds; and these will convey some idea of the rest. If the subject be not interesting to general readers, it may at least be of some use to artists, who are often left almost entirely to their own imagination in representing Arabian costumes and ornaments. I first describe those which are worn by *ladies*, and females of the *middle orders*.

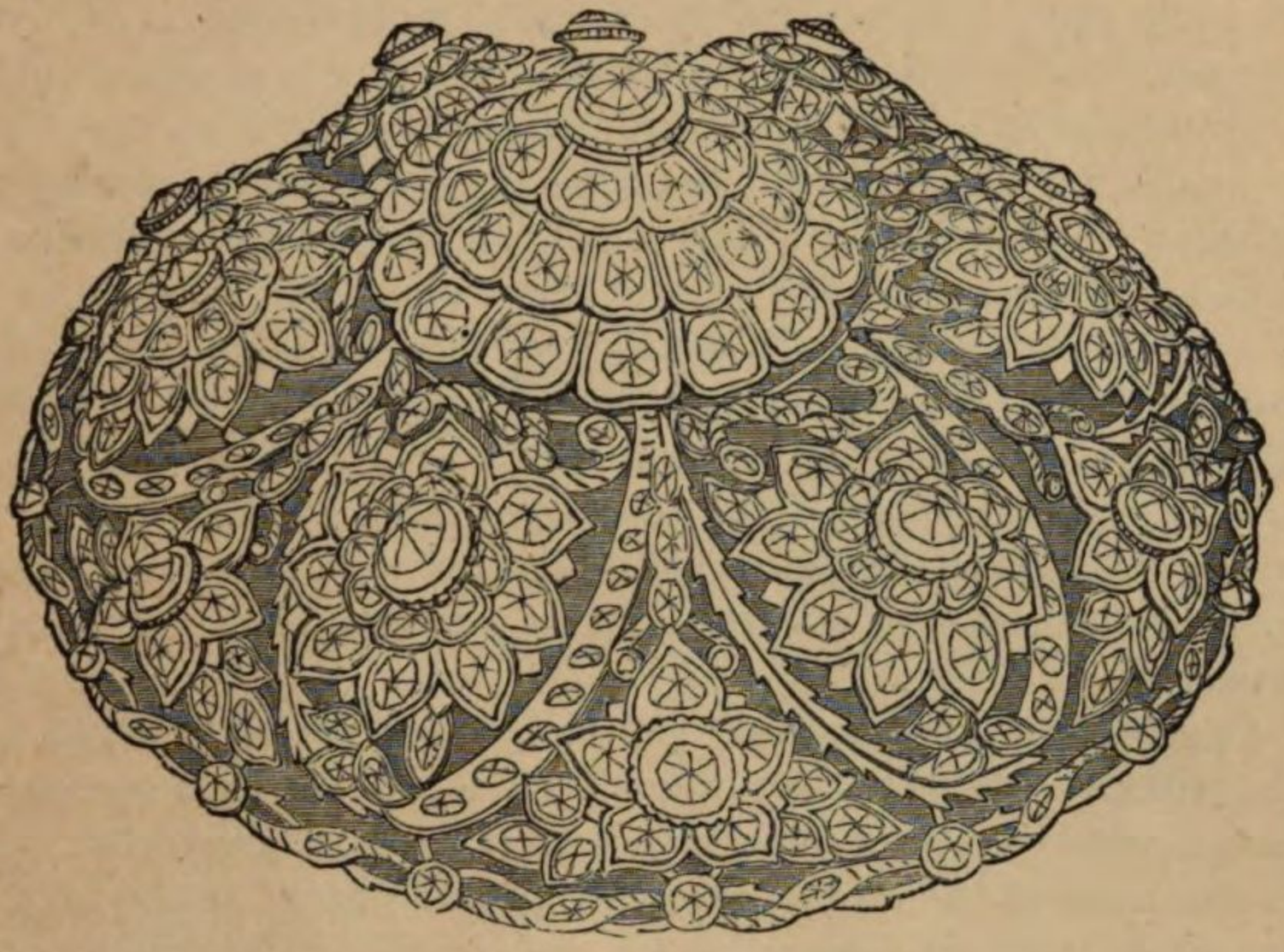
The head-dress has already been mentioned, as composed of a "ṭarboosh" and "faroodeeyeh" (or kerchief), which latter, when wound round the former, is called "rabṭah." The front part of the rabṭah is often ornamented with spangles of gilt or plain silver, disposed in fanciful patterns; and in this case, the rabṭah itself is generally of black or rose-coloured muslin or crape, and always plain. The more common kinds of rabṭah have been described.

The "mizágee" is an ornament very generally worn. It is composed of a strip of muslin, most commonly black or rose-coloured, folded together several times, so as to form a narrow band, about the breadth of a finger or less. Its length is about five feet. The central part, for the space of about twelve or thirteen inches, is ornamented with spangles, which are placed close together, or in the form of diamonds, &c., or of bosses; and at each end, for about the same length, are a few other spangles, with an edging, and small tassels, of various-coloured silks. Sometimes there is also a similar edging, with spangles suspended to it, along the lower edge of the ornamented part in the middle. The mizágee is bound round the head; the ornamented central part being over the forehead, generally above the edge of the rabṭah: it is tied behind, at the upper part of the rabṭah; and the ornamented ends, drawn forward, hang over the bosom.[1]

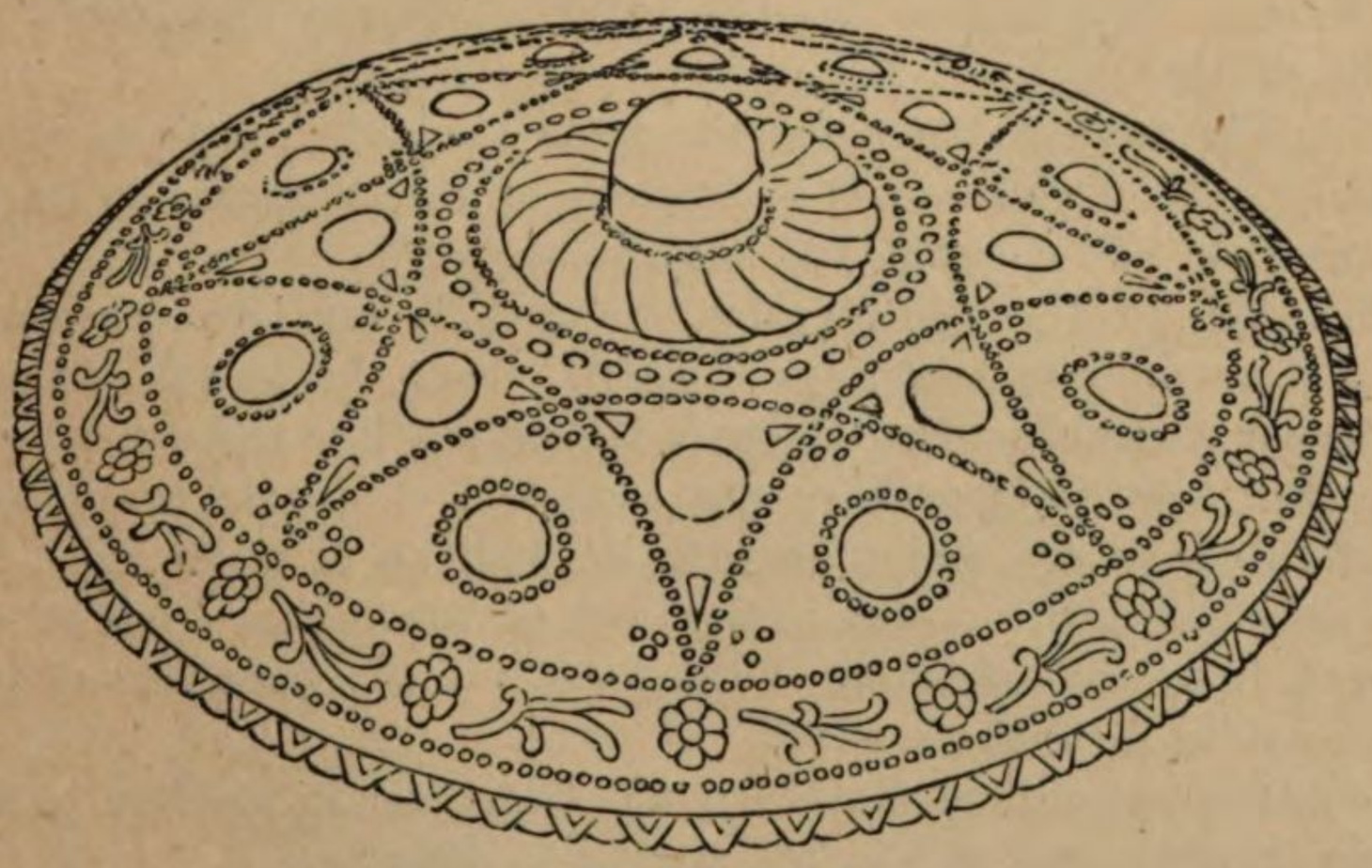
The "ḳurṣ" is a round, convex ornament, commonly about five inches in diameter; which is generally worn by ladies. It is sewed upon the crown

[1] See a figure in the engraving in page 88 of this vol.

of the ṭarboosh.[1] There are two kinds. The first that I shall describe (the only kind that is worn by ladies, or by the wives of tradesmen of moderate property), is the "ḳurṣ almás," or diamond ḳurṣ. This is composed of diamonds set generally in gold; and is of open work, representing roses, leaves,



Diamond Ḳurṣ.



Gold Ḳurṣ.

&c. The diamonds are commonly of a very poor and shallow kind; and the gold of this and all other diamond ornaments worn in Egypt is much alloyed with copper. The value of a moderately handsome diamond ḳurṣ is about a

[1] See the engraving in vol. i., page 54.

hundred and twenty-five or a hundred and fifty pounds sterling. It is very seldom made of silver; and I think that those of gold, when attached to the deep-red ṭarboosh, have a richer effect, though not in accordance with our general taste. The wives even of petty tradesmen sometimes wear the diamond ḳurṣ: they are extremely fond of diamonds, and generally endeavour to get some, however bad. The ḳurṣ, being of considerable weight, is at first painful to wear; and women who are in the habit of wearing it complain of headache when they take it off: hence they retain it day and night; but some have an inferior one for the bed. Some ladies have one for ordinary wearing; another for particular occasions, a little larger and handsomer; and a third merely to wear in bed.—The other kind of ḳurṣ, "ḳurṣ dahab" (or, of gold), is a convex plate of very thin embossed gold, usually of the form represented below; and almost always with a false emerald (a piece of green glass), not cut with facets, set in the centre. Neither the emerald nor the ruby is here cut with facets: if so cut, they would generally be considered false. The simple gold ḳurṣ is lined with a thick coat of wax, which is covered with a piece of paper. It is worn by many women who cannot afford to purchase diamonds; and even by some servants.

The "ḳuṣṣah" is an ornament generally from seven to eight inches in length, composed of diamonds set in gold, and sometimes with emeralds, rubies, and pearls; having drops of diamonds or emeralds, &c., suspended to it. It is worn on the front of the rabṭah, attached by little hooks at the back. I have seen several ḳuṣṣahs of diamonds, &c., set in silver instead of gold. The ḳuṣṣah is generally placed on the head of a bride, outside her shawl covering; as also is the ḳurṣ; and these ornaments are likewise employed to decorate the bier of a female. The former, like the latter, is worn by females of the higher and middle classes.

"'Enebeh" is another name for the same kind of ornament, worn in the same manner. If of full size, it is fourteen or fifteen inches in length; and rather more than half encircles the head-dress.

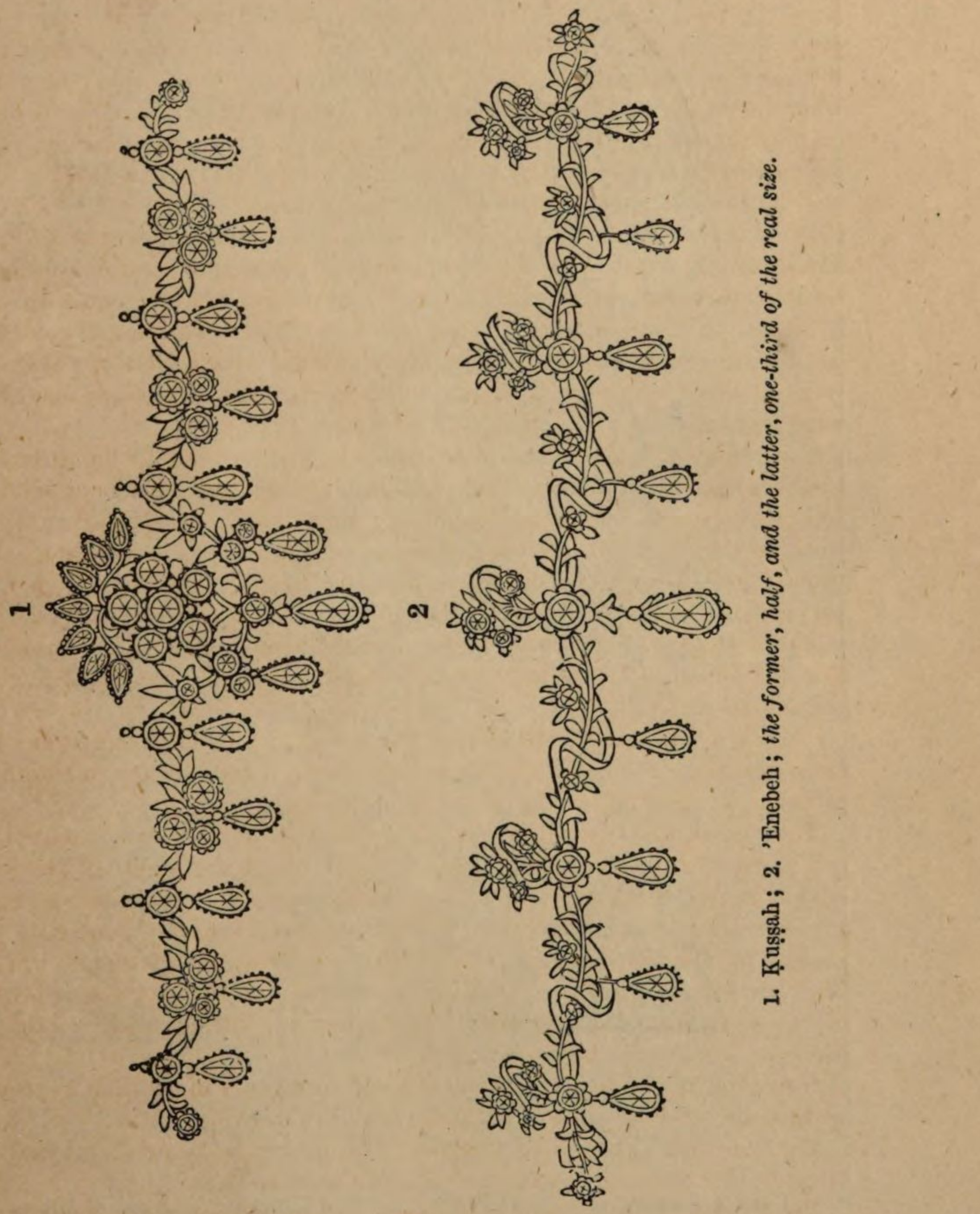
The "shawáṭeḥ" (in the singular, "sháṭeḥ,") are two ornaments, each consisting of three or more strings of pearls, about the length of the ḳuṣṣah, with a pierced emerald uniting them in the centre, like the usual pearl necklace hereafter described; or they are composed of pearls arranged in the manner of a narrow lace, and often with the addition of a few small emeralds. They are attached to the rabṭah in the form of two festoons, one on each side of the head, from the extremity of the ḳuṣṣah to the back part of the head-dress, or, sometimes, to the ear-ring.

Instead of the ḳuṣṣah and shawáṭeḥ, and sometimes in addition to them, are worn some other ornaments which I proceed to describe.

The "reesheh" (literally, "feather,") is a sprig of diamonds set in gold or silver. It is worn on the front or side of the head-dress.

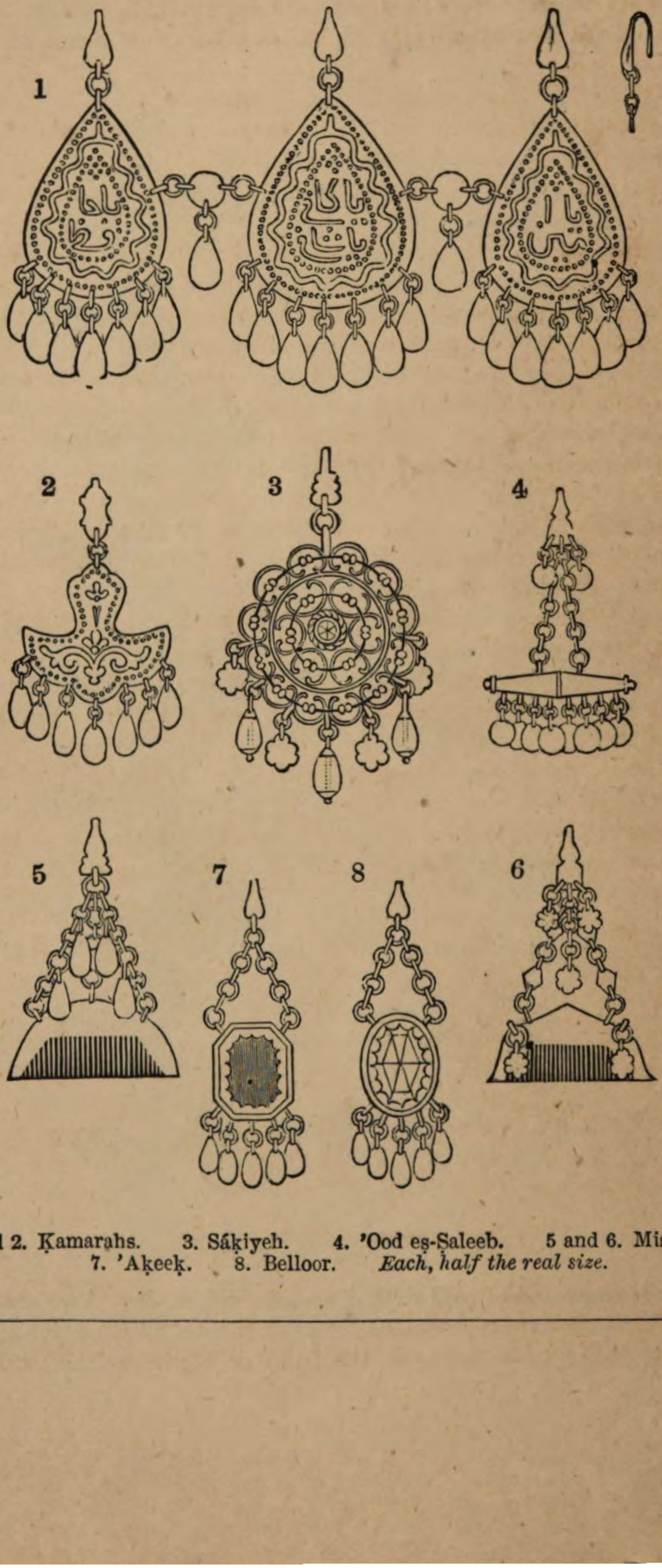
The "hilál" is a crescent of diamonds set in gold or silver, and worn like the reesheh. In form it resembles the phasis of the moon when between two and three nights old; its width being small, and its outward edge not more than half a circle.

The "ḳamarah" (or moon) is an ornament formed of a thin plate of gold, embossed with fanciful work, and sometimes with Arabic words, and having about seven little flat pieces of gold, called "barḳ," attached to the lower



1. Ḳuṣṣah; 2. 'Enebeh; *the former, half, and the latter, one-third of the real size.*

part; or it is composed of gold with diamonds, rubies, &c. Two specimens of the former kind are here represented. One of these consists of three ḳamarahs connected together, to be worn on the front of the head-dress: the central



1 and 2. Ḳamarahs. 3. Sáḳiyeh. 4. 'Ood eṣ-Ṣaleeb. 5 and 6. Mishṭs.
7. 'Aḳeeḳ. 8. Belloor. *Each, half the real size.*

contains the words "Yá Káfee Yá Sháfee" (O Sufficient! O Restorer to health!): that on the left, "Yá Ḥáfiẓ" (O Preserver!): that on the right, "Yá Emeen" (O Trustworthy!): these, therefore, are charms as well as ornaments.

The "sáḳiyeh" (or water-wheel), so called from its form, is a circular flat ornament of gold filigree work, with small pearls, and with a diamond or other precious stone in the centre, and barḳ and emeralds suspended from the lower part. It is worn in the same manner as the ḳamarah, or with the latter ornament.

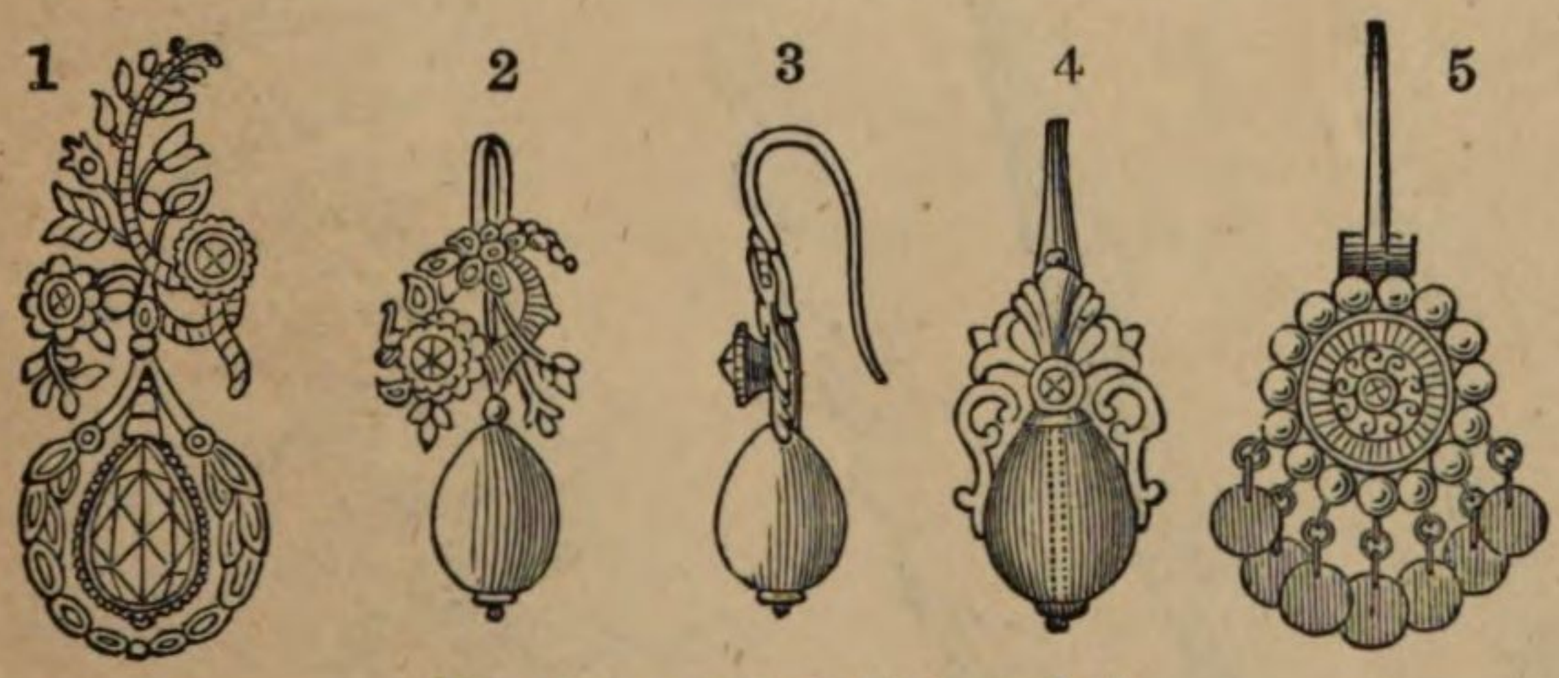
The "'ood eṣ-ṣaleeb" (or wood of the cross) is a kind of ornament undoubtedly borrowed from the Christians; and it is surprising that Mohammadan women should wear it, and give it this appellation. It is a little round and slender piece of wood, rather smaller towards the extremities than in the middle, enclosed in a case of gold, of the same form, composed of two pieces which unite in the middle, having two chains and a hook by which to suspend it, and a row of barḳ along the bottom. It is worn in the place of, or with, the two ornaments just before described.

The "mishṭ" (or comb) is a little comb of gold, worn in the same manner as the three kinds of ornaments described next before this, and generally with one or more of those ornaments. It is suspended by small chains and a hook, having four or five barḳ attached.

There is also an ornament somewhat similar to those just mentioned, composed of a carnelion, or a piece of crystal or of colourless glass, set in gold, suspended by two chains and a hook, and having barḳ attached to the bottom. The former kind is called "'aḳeeḳ" (which signifies "carnelion"), and the latter, "belloor" ("crystal").

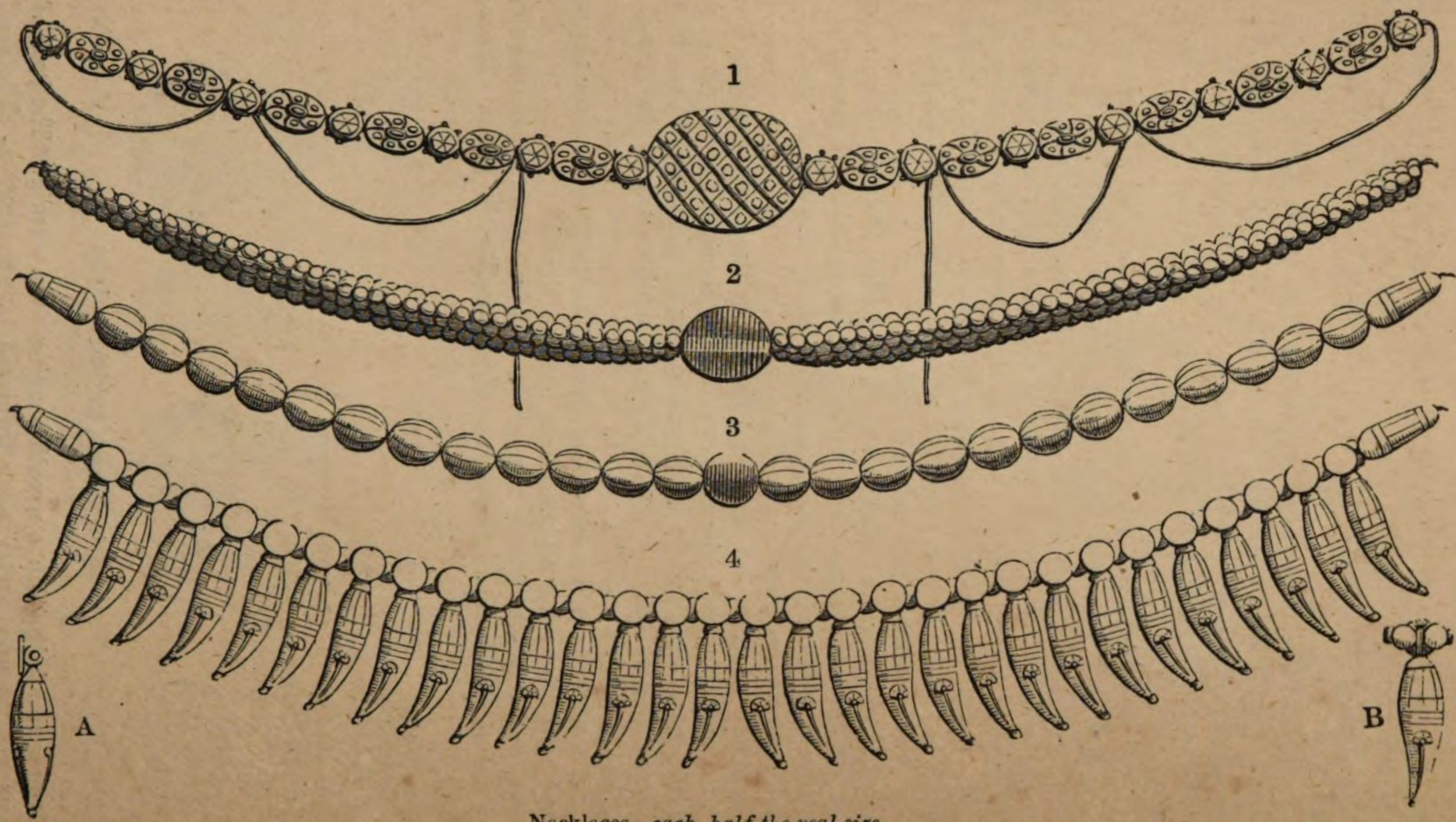
Several ornaments in the shapes of flowers, butterflies, &c., are also worn upon the head-dress; but seldom alone.

Of ear-rings ("ḥalaḳ") there is a great variety. Some of the more usual kinds are here represented. The first is of diamonds set in silver. It consists



Ear-rings—*each, half the real size.*

of a drop suspended within a wreath hanging from a sprig. The back of the silver is gilt, to prevent its being tarnished by perspiration. The specimen here given is that for the right ear: its fellow is similar; but with the sprig



Necklaces—*each, half the real size.*

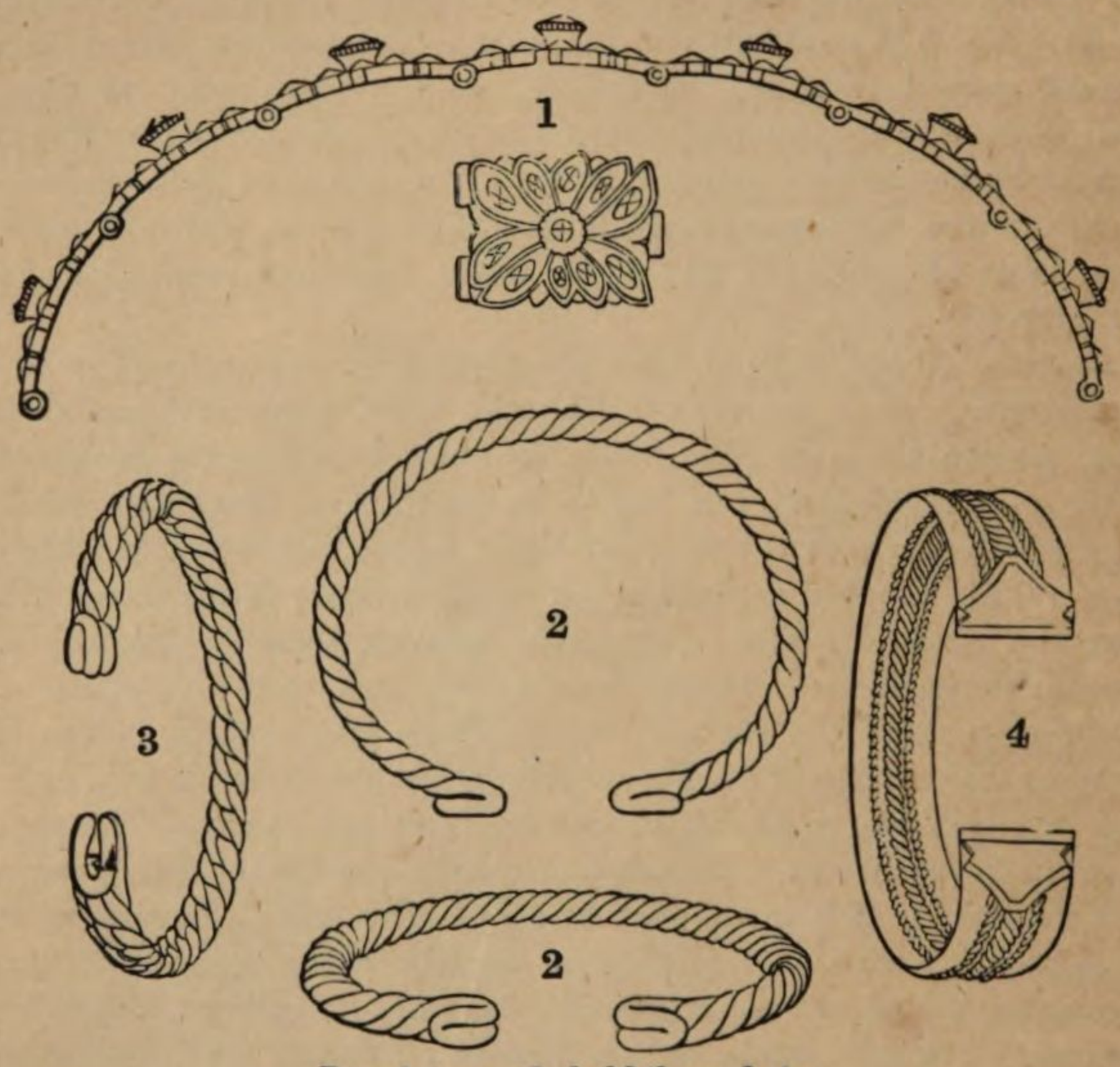
reversed. This pair of ear-rings is suited for a lady of wealth.—So also is the second, which resembles the former, except that it has a large pearl in the place of the diamond drop and wreath, and that the diamonds of the sprig are set in gold. No. 3 is a side view of the same.—The next consists of gold, and an emerald pierced through the middle, with a small diamond above the emerald. Emeralds are generally pierced in Egypt, and spoiled by this process as much as by not being cut with facets.—The last is of gold, with a small ruby in the centre. The ruby is set in fine filigree-work, which is surrounded by fifteen balls of gold. To the seven lower balls are suspended as many circular bark.

The necklace ("ekd") is another description of ornament of which the Egyptians have a great variety; but almost all of them are similar in the following particulars. 1st. The beads, &c., of which they are composed, are, altogether, not more than ten inches in length; so that they would not entirely encircle the neck if tied quite tight, which is never done: the string extends about six or seven inches beyond each extremity of the series of beads; and when the necklace is tied in the usual manner, there is generally a space of three inches or more between these extremities; but the plaits of hair conceal these parts of the string. 2ndly. There is generally, in the centre, one bead or other ornament (and sometimes there are three, or five, or seven), differing in size, form, material, or colour, from the others.—The necklaces mostly worn by ladies are of diamonds or pearls.—In the preceding engraving, the first necklace is of diamonds set in gold.—The second consists of several strings of pearls, with a pierced flattish emerald in the centre. Most of the pearl necklaces are of this description.—The third is called "libbeh." It is composed of hollow gold beads, with a bead of a different kind (sometimes of a precious stone, and sometimes of coral), in the centre. This and the following are seldom worn by any but females of the middle and lower orders.—The fourth is called, from its peculiar form, "sha'eer" (which signifies "barley"). It is composed of hollow gold. I give a side view (A) and a back view (B) of one of the appendages of this necklace.—There is also a long kind of necklace, reaching to the girdle, and composed of diamonds or other precious stones, which is called "kiládeh." Some women form a long necklace of this kind with Venetian sequins, or Turkish or Egyptian gold coins.

The finger-rings ("khátims") differ so little from those common among ourselves, except in the clumsiness of their workmanship, and the badness of the jewels, that I need not describe them. A finger-ring without a stone is called "debleh," or "dibleh."

Bracelets ("asáwir") are of diamonds or other precious stones set in gold, or of pearls, or of gold alone. The more common kinds are represented in an engraving here inserted.—No. 1 is a side view of a diamond bracelet, with a front view of a portion of the same.—No. 2 is the most fashionable kind of gold bracelet, which is formed of a simple twist.—No. 3 is a very common, but less fashionable kind of bracelet of twisted gold.—No. 4 is also gold.—These bracelets of gold are pulled open a little to be put on the wrist. They are generally made of fine Venetian gold, which is very flexible.

The ornaments of the *hair* I shall next describe.—It has been mentioned that all the hair of the head, except a little over the forehead and



Bracelets—*each, half the real size.*

temples, is arranged in plaits, or braids, which hang down the back. These plaits are generally from eleven to twenty-five in number; but always of an uneven number: eleven is considered a scanty number: thirteen and fifteen are more common. Three times the number of black silk

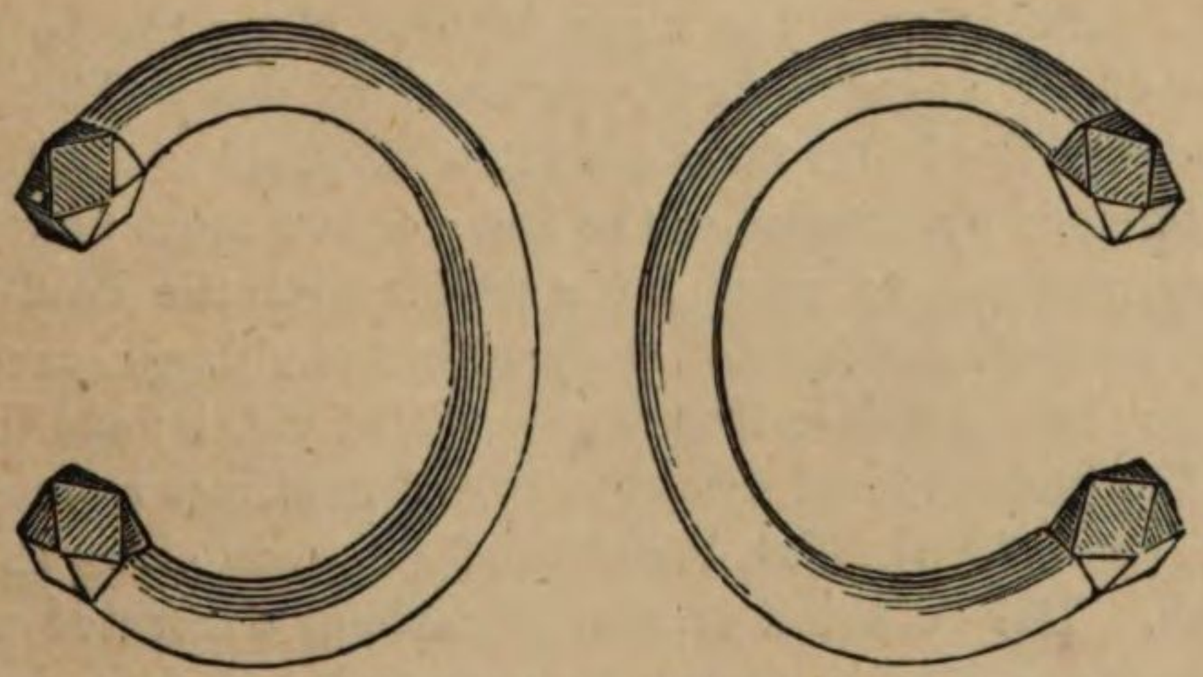
1, 2, 3, 4. Barḳ. 5. Másoorah. 6. Ḥabbeh 7. Shiftisheh.[1]

Each, half the real size.

strings (three to each plait of hair, and each three united at the top), from sixteen to eighteen inches in length, are braided with the hair for about a quarter of their length; or they are attached to a lace or band of black silk which is bound round the head, and in this case hang entirely separate from the plaits of hair, which they almost conceal. These strings are called "ḳeyṭáns;" and together with certain ornaments of gold, &c., the more common of which are here represented, compose what is termed the "ṣafa."[2]

[1] Pronounced "shiftish'eh." [2] See, again, the engraving in vol. i., page 54, of this work.

Along each string, except from the upper extremity to about a quarter or (at most) a third of its length, are generally attached nine or more of the little flat ornaments of gold called "bark." These are commonly all of the same form, and about an inch, or a little more, apart; but those of each string are purposely placed so as not exactly to correspond with those of the others. The most usual forms of bark are Nos. 1 and 2 of the specimens given above. At the end of each string is a small gold tube, called "másoorah," about three-eighths of an inch long, or a kind of gold bead in the form of a cube with a portion cut off from each angle, called "habbeh." Beneath the másoorah or habbeh is a little ring, to which is most commonly suspended a Turkish gold coin called "Ruba Fenduklee," equivalent to nearly 1*s.* 8*d.* of our money, and a little more than half an inch in diameter. Such is the most general description of safà; but there are more genteel kinds, in which the habbeh is usually preferred to the másoorah, and instead of the Ruba Fenduklee is a flat ornament of gold, called, from its form, "kummetrè," or "pear." There are also other and more approved substitutes for the gold coin; the most usual of which is called "shiftisheh," composed of open gold work, with a pearl in the centre. Some ladies substitute a little tassel of pearls for the gold coin; or suspend alternately pearls and emeralds to the bottom of the triple strings; and attach a pearl with each of the bark. The safà thus composed with pearls is called "safà loolee." Coral beads are also sometimes attached in the same manner as the pearls.—From what has been said above, it appears that a moderate safà of thirteen plaits will consist of 39 strings, 351 bark, 39 másoorahs or habbehs, and 39 gold coins or other ornaments; and that a safà of twenty-five plaits, with twelve bark to each string, will contain no fewer than 900 bark, and seventy-five of each of the other appendages. The safà appears to me the prettiest, as well as the most singular, of all the ornaments worn by the ladies of Egypt. The glittering of the bark, &c., and their chinking together as the wearer walks, have a peculiarly lively effect.

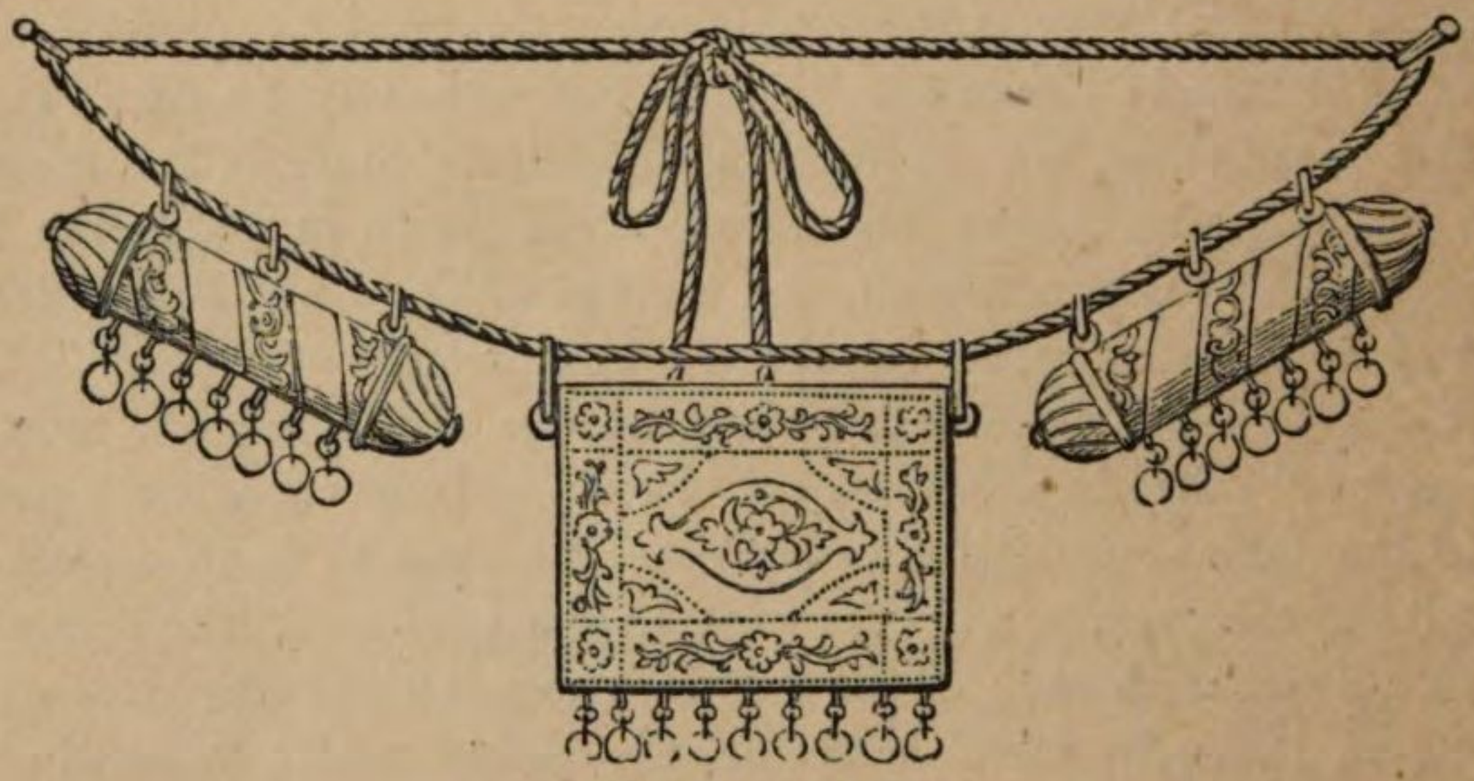


Anklets—*one-fourth of the real size.*

Anklets ("khulkhál"), of solid gold or silver, and of the form here sketched, are worn by some ladies; but are more uncommon than they formerly were. They are of course very heavy, and, knocking together as the wearer walks, make a ringing noise: hence it is said in a song, "The ringing of thine anklets

has deprived me of my reason." Isaiah alludes to this,[1] or perhaps to the sound produced by another kind of anklet which will be mentioned hereafter.

The only description of ladies' ornaments that I have yet to describe is the "ḥegáb," or amulet. This is a writing of one or other of the kinds that I have described in the eleventh chapter, covered with waxed cloth, to preserve it from accidental pollution, or injury by moisture, and enclosed in a case of thin embossed gold, or silver, which is attached to a silk string, or a chain, and generally hung on the right side, above the girdle; the string or chain being



Ḥegábs—*one-fourth of the real size.*

passed over the left shoulder. Sometimes these cases bear Arabic inscriptions; such as "Má sháa-lláh" ("What God willeth [cometh to pass]") and "Yá ḳáḍi-l-ḥágát" ("O Decreer of the things that are needful!"). I insert an engraving of three ḥegábs of gold, attached to a string, to be worn together. The central one is a thin, flat case, containing a folded paper: it is about a third of an inch thick: the others are cylindrical cases, with hemispherical ends, and contain scrolls: each has a row of barḳ along the bottom. Ḥegábs such as these, or of a triangular form, are worn by many children, as well as women; and those of the latter form are often attached to a child's head-dress.

The ornaments worn by females of the *lower orders* must now be described.

It is necessary, perhaps, to remind the reader that the head-dress of these women, with the exception of some of the poor in the villages, generally consists of an 'aṣbeh, which has been described in page 62, of vol. i.; and that some wear, instead of this, the ṭarboos hand faroodeeyeh. Sometimes a string of Venetian sequins (which is called "sheddeh benád'ḳah") is worn along the front of the 'aṣbeh or rabṭah. The ṭarboosh is also sometimes decorated with the gold ḳurṣ and the faroodeeyeh, with some other ornaments before described, as the gold ḳamarahs, sáḳiyeh, misht, &c.

The "ḥalaḳ," or ear-rings, are of a great variety of forms. Some are of gold and precious stones; but the more common, of brass; and many of the latter have coloured beads attached to them. A few are of silver.

[1] Ch. iii. v. 16.

The "khizám," or nose-ring, commonly called "khuzám," is worn by a few of the women of the lower orders in Cairo, and by many of those in the country towns and villages both of Upper and lower Egypt. It is most commonly made of brass; is from an inch to an inch and a half in diameter; and has usually three or more coloured glass beads, generally red and blue, attached to it. It is almost always passed through the right ala of the nose; and hangs partly before the mouth; so that the wearer is obliged to hold it up with one

Nose-rings—*half the real size.*

hand when she puts anything into her mouth. It is sometimes of gold. This ornament is as ancient as the time of the patriarch Abraham;[1] and is mentioned by Isaiah [2] and by Ezekiel.[3] To those who are unaccustomed to the sight of it, the nose-ring is certainly the reverse of an ornament.

The "'ekd," or necklace, is generally of a style similar to those which I have already described. I have before mentioned that the libbeh and the sha'eer are worn by some women of the lower orders; but their necklaces are most commonly composed of coloured glass beads: sometimes, of a single string; and sometimes, of several strings, with one or more larger beads in the centre: or they are made in the form of network. The Egyptian women, being excessively fond of ornaments, often wear two or three necklaces of the value of a penny each, or less. Some necklaces are composed of large beads of transparent amber.

Another ornament worn by many of them on the neck is a ring, called "ṭók," of silver or brass or pewter. Little girls, also, sometimes wear this ornament. Some of the smaller ṭóks are made of iron.

Finger-rings of silver or of brass are almost universally worn. Brass rings, with pieces of coloured glass set in them, may be purchased in Cairo for scarcely more than a farthing each; and many women wear two, three, or more, of these.

The "asáwir," or bracelets, are of various kinds. Some are of silver; and some of brass or copper; and of the same form as those of gold before described.

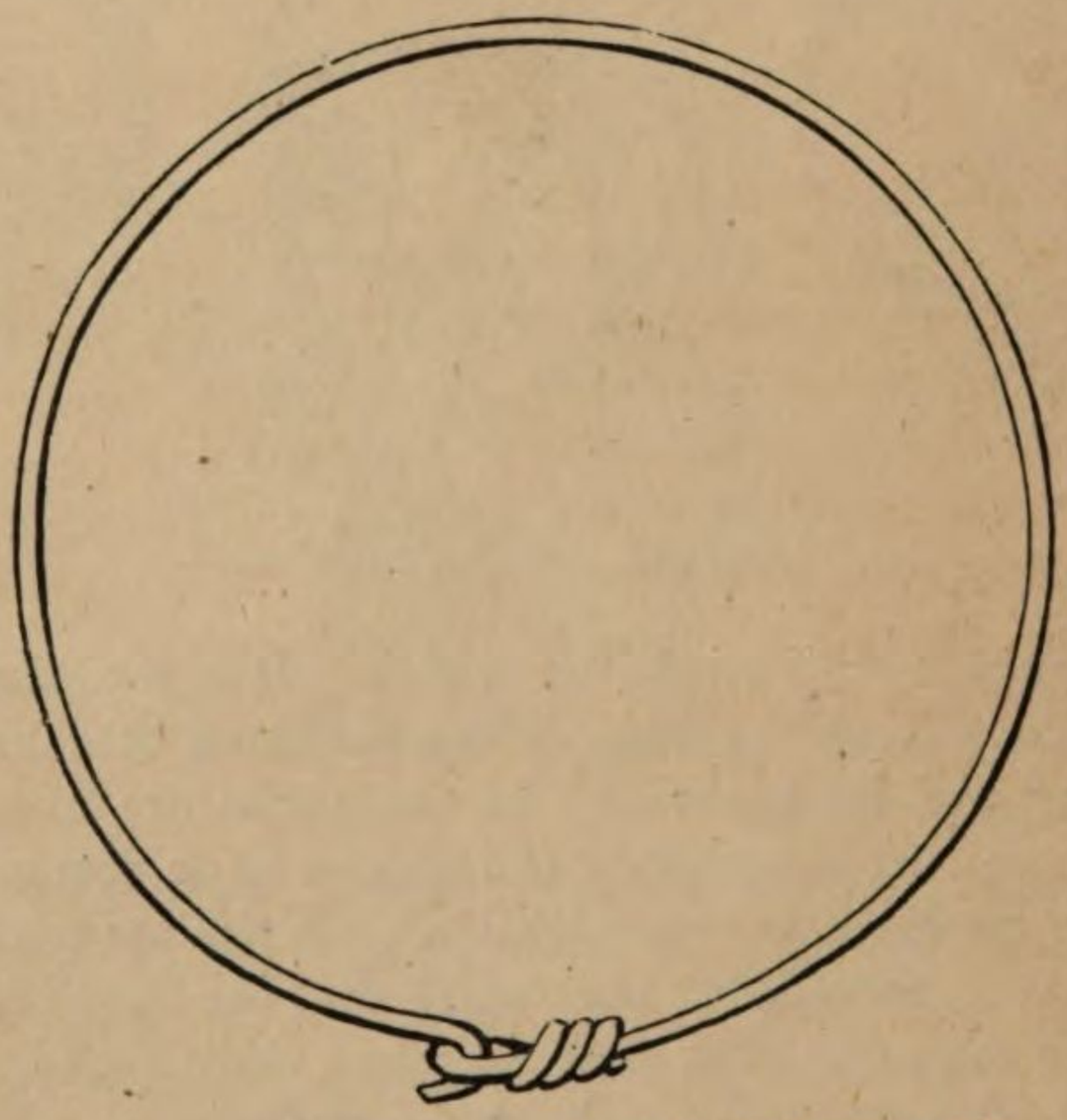
[1] See Genesis xxiv. 47, where, in our common version, "ear-ring" is improperly put for "nose-ring."

[2] Ch. iii. v. 21.

[3] Ch. xvi. v. 12. Here, again, a mistake is made in our common version, but corrected in the margin.

Those of brass are the more common. There are also bracelets composed of large amber beads, and others of bone; and there is a very common kind, called "ghuweyshát," of opaque, coloured glass, generally blue or green, but sometimes variegated with other colours. These, and the bone bracelets, are drawn over the hand.

Some of the women of the lower orders imitate their superiors in arranging their hair in several plaits, and plaiting, with each of these, the black silk strings which are worn by the ladies; but it is the general practice of the women of these classes to divide their hair into only two tresses behind, and to



Ṭóḳ, or Neck-ring—*one-fourth of the real size.*

plait, with each of these tresses, three red silk strings, each of which has a tassel at one end, and reaches more than half way towards the ground; so that they are usually obliged to draw aside the tassels before they sit down. These appendages are called "'oḳoos."

"Khulkhál," or anklets, of solid silver, already described, are worn by the wives of some of the richer peasants, and of the Sheykhs of villages; and small khulkháls of iron are worn by many children. It was also a common custom among the Arabs, for girls or young women to wear a string of bells on their feet. I have seen many little girls in Cairo with small round bells attached to their anklets. Perhaps it is to the sound of ornaments of this kind, rather than that of the more common anklet, that Isaiah alludes in chapter iii. verse 16.

APPENDIX B.

EGYPTIAN MEASURES, WEIGHTS, AND MONEYS.

Of the measures and weights used in Egypt, I am not able to give an exact account; for after diligent search, I have not succeeded in finding any two specimens of the same denomination perfectly agreeing with each other, and generally the difference has been very considerable: but in those cases in which I have given the *minimum* and *maximum*, the former may be received as approximating very nearly to the just equivalent. The tradesmen in Egypt, from fear of the Moḥtesib, mostly have measures and weights a little exceeding the true standards, though stamped by the government, which takes care to have such measures and weights employed in the purchases which it makes, and equal care, no doubt, to use those which are more true in selling.

MEASURES OF LENGTH AND LAND.

The "fitr" is the space measured by the extension of the thumb and first finger.

The "shibr" is the common span, measured by the extension of the thumb and little finger.

The "diráạ beledee" (or "cubit of the country"—the common Egyptian cubit), which is used for measuring the linen, &c., manufactured in Egypt, is equal to 22 inches and two-thirds.

The "diráạ hindázeh," chiefly used for measuring Indian goods, is about 25 inches.

The "diráạ Istamboolee" (or "cubit of Constantinople"), which is used for measuring European cloth, &c., is about 26 inches and a half.

The "feddán," the most common measure of land, was, a few years ago, equal to about an English acre and one-tenth. It is now less than an acre. It is divided into "ḳeeráṭs" (or twenty-fourth parts); and consists of 333 square "ḳaṣabahs" (or rods) and one-third. The ḳaṣabah was 24 "ḳabḍahs;" but is now 22. The ḳabḍah is the measure of a man's fist with the thumb erect, or about 6 inches and a quarter.

The "malaḳah," or Egyptian league, is a measure of which I have not been able to obtain any better definition than this:—That it is the distance between two villages. It is different in Upper and Lower Egypt; as was the ancient

schœnus, with which it nearly corresponds. In Lower Egypt, it is about an hour's journey, or from $2\frac{1}{2}$ to 3 miles: in Upper Egypt, about an hour and a half, or from $3\frac{3}{4}$ miles to $4\frac{1}{2}$, or even more.

CORN MEASURES.

The "ardebb" is equivalent, very nearly, to five English bushels.
The "weybeh" is the sixth of an ardebb.
The "rubạ" is the fourth of a weybeh.

WEIGHTS.

The "ḳamḥah" (or grain of wheat) is the 64th part of a dirhem, or fourth of a ḳeerát; about three-quarters of an English grain.

The "ḥabbeh" (or grain of barley) is the 48th part of a dirhem, or third of a ḳeerát; equal to $\frac{127}{128}$ of an English grain, or in commerce fully equal to an English grain.

The "ḳeerát" (or carat), which is 4 ḳamḥahs, or 3 ḥabbehs, as above mentioned, is the 24th part of a mitḳál, or from $2\frac{125}{128}$ to three English grains.

The "dirhem" (or drachm), the subdivisions of which have been mentioned above, is from $47\frac{5}{8}$ to 48 English grains.

The "mitḳál" (or the weight of a "deenár") is a dirhem and a half;—from $71\frac{7}{16}$ to 72 English grains.

The "uḳeeyeh," or "wuḳeeyeh" (the ounce), is 12 dirhems, or the 12th part of a raṭl;—from $571\frac{1}{2}$ to 576 English grains.

The "raṭl" (or pound), being 144 dirhems, or 12 uḳeeyehs, is from 1 lb. 2oz. $5\frac{3}{4}$dwt. to about 1 lb. 2oz. 8dwt., Troy; or from 15oz. 10dr. $22\frac{1}{16}$ grains to nearly 15oz. 13dr., Avoirdupois.

The "uḳḳah," or "wuḳḳah," is 400 dirhems (or 2 raṭls and seven-ninths);—from 3 lb. 3oz. $13\frac{3}{4}$dwt. to 3 lb. 4oz., Troy; or from 2 lb. 11oz. 8dr. $18\frac{3}{4}$ grains to about, or nearly, 2 lb. 12oz., or 2 lb. and three-quarters, Avoirdupois.

The "ḳanṭár" (or hundred-weight, *i. e.* 100 raṭls) is from 98 lb. *minus* 200 grains to about 98 lb. and three-quarters, Avoirdupois.

MONEYS.

The pound sterling is now, and is likely to continue for some years, equivalent to 100 Egyptian piasters: it has risen, in two years, from 72 piasters; which was the rate of exchange for several preceding years.

A "faḍḍah" is the smallest Egyptian coin. It is called, in the singular, "nuṣṣ" (a corruption of "nuṣf," which signifies "half") or "nuṣṣ faḍḍah:" it is also called "meyyedee" or "meiyedee" (an abbreviation of "mu-eiyadee"). These names were originally given to the half-dirhems which were coined in the reign of the Sulṭán El-Mu-eiyad, in the early part of the ninth century of the Flight, or of the fifteenth of our era. The Turks call it "páráh." The faḍḍah is made of a mixture of silver and copper (its name signifies "silver");

and is the fortieth part of a piaster; consequently equivalent to six twenty-fifths, or nearly a quarter, of a farthing.

There are pieces of 5, 10, and 20 faḍḍahs, "ḵhamseh faḍḍah," "'asharah faḍḍah," and "'eshreen faḍḍah" (so called for "khamset anṣáf faḍḍah," &c.), or "ḳaṭ'ah bi-khamseh," "ḳaṭ'ah bi-'asharah," and ḳaṭ'ah bi-'eshreen" (*i. e.* "pieces of five," &c.): the last is also called "nuṣṣ ḳirsh" (or "half a piaster"). These pieces, which are equivalent respectively to a farthing and one-fifth, two farthings and two-fifths, and a penny and one fifth, are of the same composition as the single faḍḍahs.

The "ḳirsh," or Egyptian piaster, has already been shewn to be equivalent to the hundredth part of a pound sterling, or the fifth of a shilling; that is, two pence and two-fifths. It is of the same composition as the pieces above mentioned, and an inch and one-eighth in diameter. On one face it bears the Sulṭán's cipher; and on the other, in Arabic, "ḍuriba fee Miṣr" ("coined in Miṣr," commonly called Maṣr, *i. e.* Cairo), with the date of Moḥammad 'Alee's accession to the government below (1223 of the Flight, or 1808–9 of our era), and the year of his government in which it was coined above. The inscriptions of the other coins are almost exactly similar.

The "saaḍeeyeh," commonly called "kheyreeyeh bi-arba'ah" (*i. e.* "the kheyreeyeh of four"), or the "small kheyreeyeh," is a small gold coin, of the value of four piasters, or nine pence and three-fifths.

The "kheyreeyeh" properly so called, or "kheyreeyeh bi-tis'ah" (*i. e.* "kheyreeyeh of nine"), is a gold coin of the value of nine piasters, or twenty-one pence and three-fifths.

The above are the only Egyptian coins.

The coins of Constantinople are current in Egypt; but scarce.

European and American dollars are also current in Egypt: most of them are equivalent to twenty Egyptian piasters: the Spanish pillared dollar, to twenty-one. The name of "riyál faránsà" is given to every kind; but the pillared dollar is called "aboo midfa'" (or, "having a cannon"); the pillars being mistaken for cannons. The others have also distinguishing names. The Spanish doubloon (called in Arabic "debloon"), the value of which is sixteen dollars, is likewise current in this country: so too are the Venetian sequin (called "bendukee" for "bundukee"), and the English sovereign (which is called "ginyeh," for guinea).

The "riyál" of Egypt is a nominal money, the value of ninety faḍḍahs, or five pence and two-fifths. In, or about, the year of the Flight 1185 (A.D. 1771–2), the Spanish dollar passed for ninety faḍḍahs, by order of 'Alee Bey. The dollar was then simply called "riyál;" and from that period, the above-mentioned number of faḍḍahs has continued to be called by this name.

The "kees," or purse, is the sum of five hundred piasters, or five pounds sterling.

The "khazneh," or treasury, is a thousand purses, or five thousand pounds sterling.

APPENDIX C.

HOUSEHOLD EXPENDITURE IN CAIRO.

THE following is an account of the quantities and prices of household stores required for one year by the family of a person of the middle class in Cairo, consisting of himself and three women. I insert it as a necessary supplement to the list given in page 7.

	Piasters.
Wheat, eight ardebbs, about	400
Grinding the above	50
Baking	40
Meat, from one raṭl and a half to two raṭls (or a piaster and a half) per diem	550
Vegetables, about half a piaster per diem	185
Rice	100
Semn (or clarified butter), two ḳanṭárs, about [1]	325
Coffee	185
Tobacco (Gebelee)	200
Sugar, half a ḳantár, about	100
Water	100
Firewood, seven ḥamlehs (or donkey-loads)	75
Charcoal	100
Oil (for two or three lamps), a ḳanṭár, about	125
Candles (tallow)	100
Soap	90
	2,725

The above sum total is equivalent to twenty-seven pounds, five shillings, sterling; consequently, the weekly expenses are about ten shillings and six-pence; and the daily, eighteen pence, or seven piasters and a half. The tobacco in this account is almost entirely for the use of the master of the family; the women in his house very seldom smoking.

[1] In the first two editions of this work, there was a mistake here in the price of the butter, unless it was smuggled into the town. It would be cheap at the price which I have now stated above.

APPENDIX D.

PRAYER OF MUSLIM SCHOOL-BOYS.

My friend Mr. Burton (who, in the course of his long residence in Egypt, has acquired an ample fund of valuable information respecting its modern inhabitants, as well as other subjects,) has kindly communicated to me an Arabic paper containing the forms of imprecation to which I have alluded in a note subjoined to page 348 of vol. i. of this work. They are expressed in a "ḥezb" (or prayer) which the Muslim youths in many of the schools of Cairo recite, before they return to their homes, every day of their attendance, at the period of the "'aṣr," except on Thursday, when they recite it at noon; being allowed to leave the school, on this day, at the early hour of the "ḍuhr," in consideration of the approach of Friday, their sabbath and holiday. This prayer is not recited in the schools that are held within mosques. It is similar to a portion of the "khuṭbet en-maat."[1] I here translate it:—

"I seek refuge with God from Satan the accursed.[2] In the name of God, the Compassionate, the Merciful. O God, aid El-Islám, and exalt the word of truth, and the faith, by the preservation of thy servant, and the son of thy servant, the Sulṭán of the two continents,[3] and Kháḳán[4] of the two seas,[5] the Sulṭán, son of the Sulṭán, the Sulṭán [Maḥmood[6]] Khán. O God, assist him, and assist his armies, and all the forces of the Muslims: O Lord of the beings of the whole world. O God, destroy the infidels and polytheists, thine enemies, the enemies of the religion. O God, make their children orphans, and defile their abodes, and cause their feet to slip, and give them and their families and their households and their women and their children and their relations by marriage and their brothers and their friends and their possessions and their race and their wealth and their lands as booty to the Muslims: O Lord of the beings of the whole world."

Not to convey too harsh a censure of the Muslims of Egypt, by the insertion of this prayer, I should add that the excessive fanaticism which it indicates is not to be imputed to this people universally, as appears from a note subjoined to page 112 of vol. i.

[1] See p. 109 of vol. i. of this work.
[2] Or "driven away with stones."
[3] Europe and Asia.
[4] Emperor, or monarch.
[5] The Mediterranean and Black Sea.
[6] The reigning Sulṭán at the time when the above was written.

APPENDIX E.

DIRECTIONS FOR THE TREATMENT OF DYSENTERY AND OPHTHALMIA.

EVERY person who visits Egypt should be acquainted with the following modes of treating dysentery and ophthalmia. I have tried them often, and never known them fail of speedy and complete success in the very worst cases; seldom requiring to be continued more than four or five days.

In dysentery, when any unwholesome food has been taken, it is advisable to begin with an emetic; a scruple of ipecacuanha taken in the evening. The next step in this case, or the first in others, is to take, in the morning, a mild aperient; as fifteen grains of rhubarb with two grains of calomel. On the following day, two grains of ipecacuanha with a quarter of a grain of opium should be taken morning and evening; and the same four times in each succeeding day. The patient should eat nothing but boiled rice, sweetened with a little sugar. Butter, and grease of every kind, flesh-meat, eggs, &c., would aggravate the disease.

In an attack of ophthalmia, the bowels should be kept open; and a single drop of a solution of sulphate of copper (or blue vitriol), consisting of seven grains of that salt to an ounce of pure water, should be dropped into the eye (or each diseased eye) once a-day. To prevent the eyelids from adhering together in sleep, a little citron-ointment mixed with three parts of fresh butter should be rubbed on them at bedtime. When the inflammation is slight, a wash composed of two grains of sulphate of copper to an ounce of water may be frequently used.—Sulphate of zinc (or white vitriol) has been employed with great, but not equal, success; in the proportion of ten grains to an ounce of water, to be applied in the former manner; and in the proportion of three grains to the same quantity of water, for an astringent wash.

APPENDIX F.

EDITOR'S NOTES.

I.—CENSUS.

THE following is a copy of the official return, issued by the Government, of the Census of Egypt taken in the year 1847–8. Although the number of inhabitants is nearly double that at which the best writers have estimated it, I am informed on authority which ought to be well acquainted with the facts, that the true amount of the population is considerably more than this return shews, that the country is now largely populated, and that the inhabitants of Cairo were estimated last year (1859) at 320,000.

Middle Egypt	591,294	El-Ḳuseyr	3,335
El-Gharbeeyeh	529,930	Rosetta	18,405
El-Ḳalyoobeeyeh	184,240	Damietta	28,922
Upper Egypt	1,190,118	Suez	17,399
Esh-Sharḳeeyeh	342,509	El-'Areesh	2,347
El-Geezeh	223,554	Alexandria	143,134
El-Boḥeyreh	215,810	Cairo	253,541
El-Manoofeeyeh	440,519		4,542,620
Ed-Daḳahleeyeh	347,347		
Shubrà	10,116		

II.—ARABIAN ARCHITECTURE.

THE excellence attained by the Arabs in architecture and decoration has been remarkable in every country subjected to their rule. The style has borne the same cnaracteristics throughout the great Arabian Empire, flourishing most when that empire was dismembered; and there is no difficulty in identifying Arab art in Egypt as a centre, or in India on the one hand and Spain on the other. In Egypt it reached its highest excellence, and has been fortunate in leaving there numerous monuments to testify to it—monuments fast falling to decay, and of which few traces will in comparatively a short time remain. Its beginnings faintly seen in the edifices constructed by Christian architects for the early Khaleefehs, in the first rush of Muslim conquest, the art is almost lost for two centuries and a half; until in a mosque at Cairo, erected in the

year of the Flight 263, it appears in its own strength, free from all imitation (though showing adaptation) of other styles. The origin of this strongly-marked art forms an old question, and one that has been variously answered; generally by a reference to a supposed Byzantine influence, to a vague idea of the early mosques of Arabia (respecting which almost nothing is known in Europe, at least in their earliest state), and to the religious influence of Mohammadanism, discountenancing all imitation of nature, while supposed to induce a love of the beautiful. All these, however, are mere theories, hitherto without the support of facts, either recorded by Arab historians, or deducible from the style of existing monuments; and it has long been an object of curiosity to search for any facts either to maintain or disprove them. This inquiry does not appear to be foreign to the scope of a work on the descendants of those admirable architects who have retained, though in a degraded state, their national art.

Native writers have hitherto been supposed to throw little light on this subject, yet their testimony, whenever found, must be held to be historically weighty, after we have made due deduction for ignorance or prejudice. They are not, however, altogether silent on the sources whence their art sprang, nor on the men who executed some of the earliest, or the finest, buildings.[1] El-Maḳreezee, whose book on Egypt is the most complete topographical account in the language, although he is in general provokingly silent on these points, gives some facts and inferences of importance; Ibn-Khaldoon, who stands at the head of Arab historians, and comes nearest to European notions of a philosophical historian, is very explicit on the origin of the art; and the scattered notices in the native monographs on the holy cities of Arabia throw a clear light on the early buildings of Mohammadans, which are of the more importance when we reflect that to these buildings, as exemplars, is commonly ascribed the plan of other better-known edifices in the countries conquered by the Muslims.

The Arabs themselves, Ibn-Khaldoon tells us (I translate his words almost literally), by reason of their desert life, and because their religion forbade prodigality and extravagance in building, were far from being acquainted with the arts; and 'Omar Ibn-El-Khaṭṭáb (the second Khaleefeh) enjoined them

[1] Architects, however, are rarely mentioned; and it seems probable, as my friend Mr. Wild has suggested to me, that the execution of the works was generally instrusted to overseers. These were sometimes military or civil servants of the government; sometimes ḳáḍees and the like; who employed under them skilled workmen in each required trade. Thus, after an earthquake in the year of the Flight 702, the Emeer Rukn-ed-Deen Beybars El-Gáshnekeer was appointed to repair the great dilapidations occasioned by the earthquake in the mosque of El-Ḥákim; the Emeer Silár, to the like office at the Azhar; and the Emeer Seyf-ed-Deen Bektemer El-Jókendár, to the mosque of Eṣ-Ṣáliḥ; "and they repaired the buildings, and restored what had been ruined of them;" while the Emeer Silár, above named, who was also charged with the repair of the mosque of 'Amr, "entrusted it to his scribe Bedr-ed-Deen Ibn-Khaṭṭáb" (El-Maḳreezee's 'Khiṭaṭ,' Accounts of the Mosques of 'Amr and the Azhar). If the architects and decorators were often Copts, as will be shewn to be highly probable, the reason of the suppression of their names is at once apparent. In the most remarkable building in Cairo, however, the mosque of Tooloon, the architect is admitted to have been a Christian Copt.

(when they asked his permission to build El-Koofeh[1] with stones, fire having occurred in the *reeds with which they used before to build*), and said to them, "Do it, but let not any one exceed three chambers, and make not the building high, but keep to the practice of the Prophet: so shall dominion remain with you." Ibn-Khaldoon further makes his meaning clear by contrasting Arab work with that of the ancient edifices of southern Arabia. He observes of those nations which had endured as nations for very long periods, as the Persians, and the Copts, and the Nabathæans, and the Greeks, and in like manner the first Arabs, those of 'Ád and Thamood, that, in consequence of their long continuance, the arts took firm root among them, and their buildings and temples were more in number and more lasting.[2] The edifices of the primitive Arabs were built, as we now know, by a mixed race, composed of Shemites (Joktanites, and not Arabs properly so called), and of Cushites, these latter being settlers in part from Africa and in part from Assyria: the Cushites were probably the principal architects, if we may judge from Semitic influence in Arabia, among the Jews, in Northern Africa, and elsewhere.[3] The genuine Phœnician monuments also seem to be like those of the Cushites. The inference here drawn from race is one that is too often overlooked, but is rarely fallacious. In the present instance, the monuments left by this race are of the massive character of those of Cushite peoples.

But if Ibn-Khaldoon's assertion respecting the ignorance of the Arabs be true, it ought to be borne out by facts; and I have found decisive testimony to its accuracy in the accounts of the mosques of Mekkeh and El-Medeeneh, and of that of 'Amr in Egypt.

The Prophet's mosque at El-Medeeneh was originally (as built by himself) very small, measuring 100 cubits in each direction, or, as some say, less. It was built of crude bricks, upon a foundation of stones three cubits high, the bricks being laid in alternate courses, lengthways and across,[4] and was neither plastered nor embellished: it had a partly-roofed court in the middle of it, the roof, which was supported on palm-trunks for pillars, being composed of palm-sticks plastered over. This mosque thus, in the rudest fashion, represents the type of the plan of most existing mosques. But the mosque of 'Amr in Egypt was an exception, and one which is the more curious because it has been entirely ignored by European theorists. Instead of this mosque exhibiting to us in its present state the condition of Arab art at the time of its foundation (that is, immediately on the conquest of Egypt, about the 20th year of the Flight), and proving the existence of the pointed arch in Arab buildings of that date, we find from El-Makreezee that it has been enlarged and rebuilt many times, that the pointed arches (to which I shall presently return) are later than the period of its foundation, and that its first plan was not in

1 El-Koofeh is the town on the Euphrates commonly written by us "Kufah" and "Cufa."

2 I. part ii. pp. 231-2. For these early Arabs, see art. ARABIA in Dr. Smith's 'Dictionary of the Bible.'

3 The Jews were not architects. Even the Temple was built for Solomon by the Phœnician workmen of Hiram.

4 That is to say, in what we call "Flemish bond."

accordance with that of the Prophet's mosque at El-Medeeneh. The passage that settles this much-controverted point is worth quoting entire: "Aboo-Sa'eed El-Ḥimyeree says, 'I have seen the mosque of 'Amr Ibn-El-'Áṣ: its length was 50 cubits, with a width of 30 cubits. He made the road to surround it on every side; and he made to it two entrances in the northern side, and two entrances in the western side; and he who went out from it by the way of the Street of the Lamps found the eastern angle of the mosque to be over against the western angle of the house of 'Amr Ibn-El-'Áṣ. That was before there was taken from the house what was taken [to enlarge the mosque]. Its length from the Kibleh to the northern side was like the length of the house of 'Amr Ibn-El-'Áṣ. And its roof was very low,[1] and there was no inner court to it; so, in summer time, the people used to sit in its outer court on every side.'" This curiously-detailed account destroys the theory that this ancient mosque was a spacious building erected on the plan of an imaginary mosque at Mekkeh or El-Medeeneh, with an open court in the centre surrounded by colonnades. Undoubtedly, it was one of those small meanly-constructed crude brick buildings that mark the work of Semitic nations.[2]—The Temple of Mekkeh was an ancient Arab sanctuary, and became the most sacred mosque of the Muslims. It is, therefore, important to ascertain, from native writers, what was its form and general style of architecture in historical times. From an Arab history of Mekkeh,[3] I extract the following account of the precincts of the Kaabeh, observing that the Kaabeh itself, which was anciently a receptacle of heathen idols, &c., is a plain square building, measuring about 18 paces by 14, with a flat roof; that, often as it has been rebuilt, the same general plan has always been followed in its reconstruction; and that no one has ever imagined any mosque to have been built in imitation of the Kaabeh: it is on the open court surrounding the Kaabeh, as a supposed type of the form of a mosque, that stress has been laid.—"The Kaabeh had no houses around it until the time of Ḳuṣeí Ibn-Kiláb (about A.D. 445), who ordered his people to build around it, and divided the adjacent parts.[4] Thus the sacred mosque [the Kaabeh and its precincts] remained until the appearance of El-Islám, when the Muslims became numerous in the time of the Prince of the Faithful

[1] So, too, on the authority of Aboo-'Omar El-Kindee, cited by El-Maḳreezee.

[2] The successive alterations, enlargements, and repairs, to which this building has been subjected, will be found in an abstract of El-Maḳreezee's account of the mosque, appended to this note. It will there be seen that no vestige of any early portion of the mosque—earlier than the second century of the Flight—can be reasonably supposed to exist.—It is an error to suppose that 'Amr converted a church into a mosque. The statement of El-Idreesee to that effect, upon which European writers have relied, is refuted by every Arab author whose work I have consulted.

[3] Kitáb el-Iḳlám fee biná el-Mesjid el-Ḥarám, a MS. abridgment of Ḳutb-ed-Deen's History by his nephew. The larger work, and also that by El-Azraḳee, together with extracts from the histories of El-Fákihee, El-Fásee, and Ibn-Ḍhuheyreh, have been published by the German Oriental Society of Leipzic. I have compared the abstract above inserted with the larger work, and have examined all the works mentioned. References to them will be found below.

[4] Ḳuṣeí was the first of the tribe of Ḳureysh who rebuilt the Kaabeh; and he made its roof of the wood of the dóm-tree, and of palm-sticks. (Kitáb el-Iḳlám.)

'Omar Ibn-El-Khaṭṭáb, and the sacred mosque became too strait for them. In the year of the Flight 17, a great flood occurred, called the 'flood of Umm-Nahshal,' which entered the boundaries of Mekkeh by the way of the dyke now called El-Med'à;[1] and it entered the sacred mosque and displaced the Maḳám Ibráheem, and carried it away to a spot below Mekkeh: its place became obliterated. And it also carried away Umm-Nahshal, the daughter of 'Obeydeh Ibn-Sa'eed Ibn-El-'Áṣ Ibn-Umeiyeh; and she died therein. Thereupon 'Omar, being written to and informed thereof, while in El Medeeneh, mounted and returned in alarm to Mekkeh, which he entered, performing the 'Omrah,[2] in the month of Ramaḍán. . . . . El-Azraḳee says, 'The sacred mosque had no walls surrounding it, but only houses of Ḳureysh, which encompassed it on every side, save that between the houses were gates by which the people entered to the sacred mosque. Then in the time of the Prince of the Faithful 'Omar Ibn-El-Khaṭṭáb, the sacred mosque having become strait, he bought houses which were around the sacred mosque, and pulled them down, and made their site part of the mosque. But there remained houses, the owners of which refused to sell them; so 'Omar said to them, 'Ye took up your abode in the precincts of the Kaabeh, and the Kaabeh did not take its place in your precincts.' And the houses were valued, and their price was placed in the interior of Kaabeh. Then they were demolished, and their site was included in the mosque; and their owners demanded the price and it was given to them. And he ordered to build a low wall, surrounding the mosque, less than the stature of a man in height; and the lamps were placed upon it; and he made in it the gates as they were between the houses before they were demolished, placing them over against the former gates."[3]

On the source from which the Arabs derived their architecture, Ibn-Khaldoon, in continuation of the passage already quoted, says, "When they ceased to observe the strict precepts of their religion, and the disposition for dominion and luxurious living overcame them, the Arabs employed the *Persian* nation to serve them, *and acquired from them the arts and architecture;* and then they made lofty buildings. This was near to the end of the empire." The ascription of Arab art to Persian instruction cannot be too carefully recollected; it explains many difficult points in the style, and deserves further elucidation. The origin of the Arab style may probably be traced to Sassanian as well as to Byzantine sources. Of the early architecture of Persia, our knowledge is insufficient; but some of the characteristics of the style which was perfected by the kings of the Sassanian dynasty existed already in Persia. To the architecture of those kings the Arabs probably owed more than has been commonly supposed. Ibn-Khaldoon's remark that the architecture arose with the decline of the empire is exactly borne out by facts.

1 So called because the Kaabeh was there originally first seen by persons approaching, and prayer there offered up was expected to be answered.

2 The 'Omrah is a religious visit to the sacred places of Mekkeh, at any period of the year, with the performance of such of the ceremonies of the pilgrimage as are performed at Mekkeh itself.

3 'Omar was the first who made walls [of enclosure] to the sacred mosque, as Ḳutb-ed-Deen (page 78) expressly says.

Besides the Persians, the Arabs were indebted to the Copts for assistance in building; and it has been remarked by Mr. Lane, in this work (p. 296), that in the present day there are many architects, builders, and carpenters, among the Copts, all of whom are generally esteemed more skilful than Muslims, as they are also neater in their work. When the Kaabeh was rebuilt by the tribe of Ḳureysh, in the youth of Moḥammad (and it is a tradition that the Prophet himself assisted as a labourer in the work), we read that "there was in Mekkeh a Copt who knew the art of sawing wood and planing it; and he agreed with them [Ḳureysh] to make for them the roof of the Kaabeh, and Bákoom was to help him." So says Ibn-Is-ḥaḳ, in the Kitáb-el-Iaḷám, &c., before quoted, in which it is also stated (on the authority of the sheykh Mohammad Eṣ-Ṣáliḥee, in his *Seereh*, or Life of Moḥammad), that the sea cast up a vessel upon the shore of Juddah (now called Jeddah) belonging to a Greek merchant, named Bákoom, who was a carpenter and builder; Ḳureysh bought the wood of the ship, and took the Greek with them to Mekkeh, and employed him to make of the wood of the ship a roof for the Kaabeh. (El-Umawee says that the ship was carrying marble and wood and iron to a church which the Persians had burnt in Abyssinia). In the life of Moḥammad, entitled "Es-Seereh el-Ḥalabeeyeh" (M.S.), Bákoom is said to have been one of the Greek merchants, a builder; and after inserting many contradictory opinions respecting this Bákoom and a certain Copt, it is added that the more prevalent opinion is that Bákoom, the Greek, was a carpenter as well as a builder, and that he rebuilt the Kaabeh, and assisted a Copt, also by some named Bákoom, who made the roof. Ḳureysh told Bákoom, the Greek, to build the Kaabeh according to the building of churches [meaning in respect of masonry, not in respect of plan]. The disputes of Muslim writers about this building of the Kaabeh, while they leave uncertain the immaterial point as to which of two foreigners executed the work, establish the important fact that it was necessary to get foreign help for so simple an edifice as the square, unornamented, Kaabeh, and that the help was obtained from a Copt or a Greek or both.

So again, El-Maḳreezee is unusually explicit about a pulpit said to have been placed in his mosque by 'Amr, or by 'Abd-el-'Azeez Ibn-Marwan (one of the viceroys of Egypt), which was taken from one of the Christian Churches of El-Fusṭáṭ; or, according to some, he says, it was given to 'Abd-Allah Ibn-Saad Ibn-Abee-Sarḥ (another viceroy) by a king of Nubia, who sent with it his carpenter to fix it, and the name of this carpenter was Buḳṭur (a Copt), of the people of Dendarah. In Cairo, the mosque of Ibn-Ṭooloon[1] (to which I shall recur) is also recorded to have been built by a Copt,[2] and this edifice is highly curious as an example of a building, erected in A.D. 876, of which the arches are all pointed, and which contains the first forms of the scroll-work and geometrical ornament of the style of the Arabs that was afterwards brought to such high perfection. But the most remarkable record of the employment of Copts by Muslims is in conjunction with Byzantines; and must

1 Vulgarly called Gáme' Ṭeyloon, "the mosque of Ṭeyloon."

2 After the plan of the mosque of Sá-marrà, says El-Maḳreezee; not after the plan of the Temple of Mekkeh, as has been asserted

be next mentioned. "When a state consists of Bedawees, at the first," says Ibn-Khaldoon, "they stand in need of the people of other countries in the affair of building. And thus it happened to El-Weleed, the son of 'Abd-El-Melik," who sent to the king of the Greeks (the emperor of Constantinople) for assistance to build the mosque at Jerusalem, his own mosque at Damascus, and the two holy places in Arabia, and asking for workmen and mosaics (Fuseyfisà).[1] The historian of El-Medeeneh (Es-Sumhoodee) gives the following account of this rebuilding of the Prophet's mosque. "When El-Weleed purposed rebuilding the mosque, he wrote to the king of the Greeks, informing him of his intention, and that he was in want of workmen and materials for mosaics. Whereupon he sent to him loads of those materials, and between twenty and thirty workmen; or, as some say, ten workmen; or, as others say, forty Greeks and forty *Copts*.[2] When El-Weleed came to El-Medeeneh on pilgrimage, and saw the mosque, he said, 'How different is our building from yours!' Abán answered, 'We have built after the manner of mosques, and you have built after the manner of churches.'" The contrast between El-Weleed's building in Syria and the mosque built at El-Medeeneh shews that the Copts and Greeks constructed there a building very different from the Byzantine building of El-Weleed at Damascus, and points to the commencement of the adaptation of foreign materials to form a new style. At the same time, we have evidence, in the mention of mosaics,[3] that the Byzantine style of decoration was in some degree followed, and that the workmen at first carried with them their foreign art.

The Muslim conquerors of Egypt entered a country full of churches and convents, which might be converted into mosques, and would certainly afford examples of architecture for their imitation. After the overthrow of the Copts by El-Ma-moon, about the year of the Flight 216, the Muslims converted a number of Christian churches into mosques, making the entrance the niche for the direction of prayer. In the first half of the ninth century of the Flight, I find El-Maḳreezee enumerates 125 churches and 83 convents (including those in the Oases and the Eastern Desert); mostly in Maṣr el-Ateeḳah and the

1 Fuseyfisà signifies, according to the lexicographers, the same as Kharaz, (*i. e.* little pieces of coloured stone, glass, &c.), put together, and set upon the inner surfaces of walls, in such a manner as to resemble painting; mostly made, or used, by the people of Syria; also written Fesfesà. (See also Quatremère, 'Notices et Extraits,' 459 and 632, and his 'Hist. des Sultans Mamelukes,' ii., part 1, 266, *seq.*) It cannot be doubted to be the well-known glass mosaic of the Byzantines.—Fuseyfisà were used in Arabia shortly before the time of El-Weleed, above referred to. Abrahah, a usurping king of El-Yemen, obtained them from Constantinople for a magnificent church which he built in his capital, San'à, (A.D. 537–570). This, and the mention of the ship carrying marble, &c., in the account of the rebuilding of the Kaąbah by Ḳuṣeí, afford evidences of the source from which the old Arabs obtained their architecture, while they shew how slow was the formation of any national style before the conquests of the Muslims.

2 These numbers are variously given in different works. It is a characteristic of the Semitic mind to corrupt numbers and dates.

3 This use of Byzantine mosaic is mentioned twice by Ibn-Khaldoon, and several times by Es-Sumhoodee, who also says that about the same time the mosque of Ḳubà was rebuilt, and in like manner decorated, by the governor of El-Medeeneh under El-Weleed.

Upper Country, besides the sites of many that were ruined. It appears, from the historian's account, that anciently the Christian foundations in Egypt were exceedingly numerous and flourishing; but that in his time, owing to the severe persecutions of the Muslims, they had fallen to a very low condition, and many had altogether perished. The present state of these buildings forms a subject for a curious inquiry; and such an inquiry would doubtless yield interesting archæological and historical results. There cannot have been wanting Coptic builders and artificers, nor can the Muslims have avoided the transference of many features of Christian art to their own edifices. The influence of the Copts on the Egyptians is marked in many ways: they use the Coptic (as well as their own) calendar, and are familiar with the months and the seasons of that people; they celebrate several of the festivals of the Copts; and their usual charm against 'efreets in the bath-rooms (places supposed to be always haunted) is the sign of the cross above the doorway. If the Arabs have obtained art from the Byzantines, or Persians, or Tatars, they as surely have from the Copts. Difficult features in their art will be explained and understood on this supposition; and even surer is it that the careful handiwork of the Copts was called into requisition by their conquerors: the Arabs never having excelled in neat or accurate workmanship.

The influence of Byzantium on the art of the Arabs cannot be doubted. It was at first the direct use of Byzantine workmen, and afterwards the gradual adaptation of portions of their architecture to a new style. But whence the Greeks of the Eastern Empire obtained many of the features of their art, and especially some of those adapted by the Arabs, remains at present an unsolved question. It is probable that the influence of Persia had affected them before it reached the Arabs, and that the characteristics referred to were Persian in origin;[1] just as the same influence more strongly affected the Arabs afterwards. The only persons, who, at this day, in Cairo, can execute the scroll-work of the old Arabesque decoration, are the Greek tailors. Their work in embroidery preserves the style of the art, though more elaborated and græcized.

The practice of eastern monarchs has always been to carry with them craftsmen from one conquered country to another; besides the number of proselytes to El-Islám, of these classes, in the ranks of their armies. A notable instance occurred on the conquest of Egypt by the Turks, and one which explains the rapid decay of the arts in that country since that period. The Sulṭán Seleem II. took away with him to Constantinople (according to El-Gabartee, in his Modern History of Egypt,) so many masters of crafts from Cairo that more than fifty manual arts ceased to be practised (see above, page 2).

It has been observed that the form of a mosque was of gradual development; climate, and not religion, or a supposed imitation of the holy places of Arabia, appears to have been the cause of the open interior court surrounded

[1] The condition of art in Persia in the times before this influence is a subject for further inquiry; but it does not materially affect the point at issue, which is only to ascertain what use the Arabs made of foreign materials, whether brought directly from Persia or from Byzantium.

by porticoes. These porticoes date early; the simplest form was that which covered the place of prayer, and necessity rather than choice caused its adoption. Thus the Prophet's mosque consisted, at first, of a court walled in, with a covered portion next the niche, the roof being supported on palm-trunks. 'Osmán is said to have built porticoes to the Temple of Mekkeh, in the year of the Flight 26; and this is the earliest recorded instance of this feature of a mosque. They were perhaps in imitation of the covered portion of the Prophet's mosque, or suggested by the same reason,—a shelter from the sun,—in each case, while, at Mekkeh, they naturally followed the form of the enclosure of the mosque. But El-Azraḳee says that Ibn-Ez-Zubeyr found the Temple with only a wall surrounding it, which would bring the date of the porticoes down at least to A.H. 64. They were built to afford shade to the people, according to that author. The entire passage from Ḳutb-ed-Deen (I quote from the Kitáb el-Iạlám) is, however, as follows:—"In the year 26, 'Osmán came from El-Medeeneh . . . . . and gave orders to enlarge the sacred mosque. He also bought houses around the mosque and pulled them down, and he included their site in that of the mosque. . . . . And he built the mosque and the porticoes, and he was the first who made the porticoes. 'Abd-Allah Ibn-Ez-Zubeyr, says El-Azraḳee, also added to the mosque, buying houses which he included in its site. Then 'Abd-El-Melik Ibn-Marwán, though he did not enlarge it, yet raised its walls, and roofed it with ság,[1] and repaired it beautifully. . . . . He gave orders to put upon the capital of every column fifty miṭkáls of gold. . . . . He [El-Azraḳee] says, also, that El-Weleed Ibn-'Abd-El-Melik repaired the sacred mosque, and undid the work of 'Abd-El-Melik, and rebuilt it firmly. He used, when he made mosques, to decorate them. He was the first who transported the marble pillars; and he roofed it with decorated ság, and made upon the capitals of the columns plates of gold, and surrounded the mosque with marble, and made to the mosque canopies [or awnings]." Though the mosque of 'Amr was at first a covered building, we cannot doubt that, when a court-yard was added to it, porticoes formed a portion of the plan: this mosque now contains a forest of columns.

None of the early mosques possessed minarets; they were added from time to time after their foundation, though not at a long interval. The Prophet's muëddin used to chant the call to prayer from the entrance of the mosque, and this was the practice of the first Muslims; but I find, in the Khiṭaṭ, that the Khaleefeh El-Moaṭaṣim commanded that the muëddins of the mosque of 'Amr should be made to chant the call outside the maḳṣoorah; and that, before that, they used to chant the call *within* it. The minarets of El-Medeeneh, and that of the mosque of Ḳubà, (founded by Moḥammad on his Flight, and before he entered El-Medeeneh,) were built by 'Omar Ibn-'Abd-El-'Azeez, who was appointed governor of Mekkeh, El-Medeeneh, and Eṭ-Ṭáïf, in the year 87; and the first to the mosque of 'Amr, in the year 53; but Mo'áwiyeh (about A.H. 53) added four towers for the adán at the four corners of the mosque; "he was the first who made them in it; there was none before that" (El-Maḳreezee)

[1] Ság is believed to be the Indian, or Oriental, plane-tree; or the Indian plantain-tree, or the teak-tree.

It is impossible to ascertain the forms of these minarets, which we can only know certainly to have been elevations from which the call to prayer might be heard from afar; but they are the earliest I have found mentioned in the works of the Arabs. Some curious examples of minarets in Egypt are mentioned below.

The pulpit did not exist, except as an insignificant elevation, in the Prophet's mosque, and 'Omar ordered the demolition of one which 'Amr had set up in his mosque in Egypt. Each successor of Moḥammad descended one step of the pulpit of El-Medeeneh, in token of his humility, until 'Alee, the fourth Khaleefeh, said, "Shall we descend into the bowels of the earth?" and boldly stood on the platform, or that which was Moḥammad's station. The preachers, or khaṭeebs, in the mosques (not being Khaleefehs) stand on the top step, next below the platform. In the year 161, El-Mahdee ordered that the height of pulpits should be reduced to that of the Prophet's; but this was four steps only, and they have since been much raised.[1]

The maḳṣoorah, or partition that divides the place of prayer from the rest of the mosque (not to be confounded with the maḳṣoorah surrounding the tomb in a sepulchral mosque), is perhaps a modern addition; but a maḳṣoorah for the Imám existed in the time of 'Osmán, if indeed it was not then first adopted; for El-Maḳreezee, citing the History of El-Medeeneh, tells us that "the first who made a maḳṣoorah of crude bricks was 'Osmán, in which were apertures for the people to see the Imám; and 'Omar Ibn-'Abd-El-'Azeez made it of ság. The crude brick partition we may suppose to have been the earliest example, and 'Osmán probably constructed it for his personal safety, in dread of the death by assassination which he actually met. The maḳṣoorah for the Khaleefeh, or for a king in a royal mosque, was thenceforward adopted.

The earliest use of the pointed arch throughout any building belongs, in the present state of our knowledge, to the Arabs in Egypt; and in that country pre-eminently, it has marked their best architecture.[2] That a mosque should have been built in the year of the Flight 263, or 876 of our era, in which all the arches are pointed, appears to be decisive evidence of their having first adopted it in any important manner. This mosque, the earliest authentic Arab building in Egypt, has been preserved unaltered to the present day, and is therefore, unlike the often-rebuilt mosque of 'Amr, a safe example. The *origin* of the pointed arch, like that of the arch itself, is merely a curious point of archæological research; and isolated instances of it in older buildings do not affect the fact that the mosque of Ibn-Ṭooloon is the earliest known instance of pointed architecture as a general characteristic of any building. But it is noteworthy that this building was constructed by a Copt Christian.

There is, however, another building in the environs of Cairo, older than the mosque of Ibn-Ṭooloon, which may present an earlier example of consistent

[1] So, indeed, says El-Maḳreezee.

[2] I have purposely not referred above to the mosque El-Aḳsà in the Haram enclosure at Jerusalem. It is said to contain pointed arches; but we know too little of this building to allow of much stress being laid on it. *See* Fergusson's 'Handbook of Architecture,' 2nd ed. p. 379 *seqq.*

pointed arches. The following particulars respecting the Nilometer of the island of Er-Ródah, the building referred to, I obtain from Mr. Lane's MS. notes. I give them almost in his own words, with his deductions from them, which are particularly valuable.—Usámeh Ibn-Zeyd El-Tanookhee, in the khiláfeh of El-Weleed, built the first Nilometer (miḳyás) of Er-Ródah. This was washed down by the river, or, as some say, was pulled down by order of the Khaleefeh El-Ma-moon, about the beginning of the third century of the Flight; but that which replaced it was not finished by him; under the Khaleefeh El-Mutawekkil it was completed, in the beginning of 247 (A.D. 861). "This is the building now existing" (says El-Is-ḥáḳee, in his history, which he brought down to A.H. 1032). In the year 259, Ibn-Ṭooloon went to inspect it, and gave orders for repairing it; which was done; 1000 deenárs were expended on it: the Khaleefeh El-Mustanṣir is also said to have caused some trifling repairs to be done to it. But it has undergone very slight alterations since the time of El-Mutawekkil: upon this point, the historians El-Maḳreezee, Es-Suyooṭee, and El-Is-ḥáḳee, agree. The interior of the building is about 18 feet square, and contains on each of its sides a recess, about six feet wide and three deep, surmounted by a *pointed* arch. Over each of these arches is an inscription of one short line, in old Koofee characters; and a similar inscription, a little above these, surrounds the apartment or well. They are passages from the Ḳur-án, and contain no date. It is, however, almost certain that they are not of a later period than that of the completion of the building by El-Mutawekkil, and though it has been *repaired* since that time, it has not been since *rebuilt*. Ibn-Ṭooloon repaired it twelve years afterwards, and in confirmation of the age of the inscriptions, it may be stated that they are of the same kind of character as those of the mosque of Ibn-Ṭooloon; while in the following century, a different kind of writing was introduced. It appears, therefore, that the pointed arches of the Nilometer are about 16 years older than those of the mosque of Ibn-Ṭooloon, that is, 861 of our era, though their date cannot be so clearly *proved*. They were, probably, constructed by the same architect.[1]

The pointed arches in the right side-wall of the mosque of 'Amr (above which are smaller arches, alternately round and pentroof), are at least half a century later than the foundation of the mosque, and even this date is very uncertain from the numerous alterations which the building has since undergone. All *isolated* instances of Arab pointed arches, earlier than the time of Ibn-Ṭooloon, or (which is nearly the same date) that of the Nilometer of Er-Ródah,[2] are of very little value; and still earlier examples are to be found in Christian buildings in Egypt, before the Arab conquest, as well as in ancient buildings in Egypt and elsewhere. The researches of Sir Gardner Wilkinson [3]

[1] Remains of an ancient Nilometer existed, in the time of El-Maḳreezee, in the Deyr el-Benát, in the Ḳaṣr esh-Shemą; "which was the Nilometer before El-Islám." One also existed at Ḥulwán, a little above Memphis, on the opposite shore of the Nile.

[2] There are, I believe, some curious arches in two old mosques above Philæ, on the eastern bank of the Nile: they are ascribed to the Prophet's muëddin, who certainly never was there; for after the Prophet's death he went to Syria, and there he remained until he died, at Damascus.

[3] 'On Colour and Taste,' pp. 290–296. 'Architecture of Ancient Egypt,' pp. 17, 71.

indicate the gradual adoption of this form of arch to have commenced in early Christian times, and Mr. Fergusson [1] mentions its occurrence in the Dome of the Rock at Jerusalem. But the persecutions endured by the Christians during the first two centuries and a half of the Flight, and the absence of any remains of important Arab buildings during the same time, have occasioned a break in the history of both Christian and Mohammadan art, which has brought down our knowledge of the general adoption of the pointed arch, and of the first truly Arabian architecture, to 861 or 876 A.D. (247 or 263 A.H.). It is most probable, however, that in that period of conquest, persecution, and proselytism the arts made slow progress.

The adoption in Europe of pointed architecture is a question entirely beyond the limits of this note. In the East, as I have said, its general adoption must date from the foundation of the mosque of Ibn-Ṭooloon, or from that of the Nilometer. In Egypt, it has since been always one of the strongest characteristics of the style, where that style most flourished; and in other Mohammadan countries, it accompanies other evidences of the purest taste. Generally (though not always) it is, in Egypt, slightly of the horse-shoe form, but in many examples the trace of the return at the base of the archivolt is very slight: the round horse-shoe arch is rare.

The mosque of Ibn-Ṭooloon, besides marking the adoption of the pointed arch, is remarkable as presenting the art of the Arabs in an independent form. Here the geometrical and scroll-ornament is first found, and found, too, with characteristics far separated from any other known ornament. The scroll-work may possibly be traced to Byzantine work, but in this building it has assumed an entirely distinct character. It is the ornament which thenceforth was gradually perfected; and its stages may be traced, in the mosques and other edifices of Cairo, through every form of its development. But in this, its first example, it is elementary and rude, and therefore all the more remarkable. Its continuity is not strongly marked; its forms are almost devoid of grace. In later and more fully developed examples, each portion may be continuously traced to its root—constituting one of the most beautiful features of the art—and its forms are symmetrically perfect.[2] The geometrical work, on the other hand, without being as intricate, is as fine in this mosque as in any later. It may be assumed, as Mr. Lane has remarked to me, that it owes its origin to the elaborate panelled wood-work so common in Egypt and Syria, and this again (as he has said in this work, vol. i., p. 17,) to the necessities of a hot climate, in which small panels of wood are required to withstand the warping and shrinkage inevitable to the material. All the ornament in this mosque is in stucco, and is cut by hand; not cast from moulds, like that of the Alhambra. The artistic difference is plainly seen in the hand-work, in which there is none of the hard formality of castings. The building itself is of burnt

[1] 'Handbook of Architecture,' pp. 294, 379, 598, 815.

[2] Careful drawings of this ornament have been published in the 'Grammar of Ornament,' from the collection of Mr. James Wild. See especially the series from the mosque of Ibn-Ṭooloon, plate xxxi.

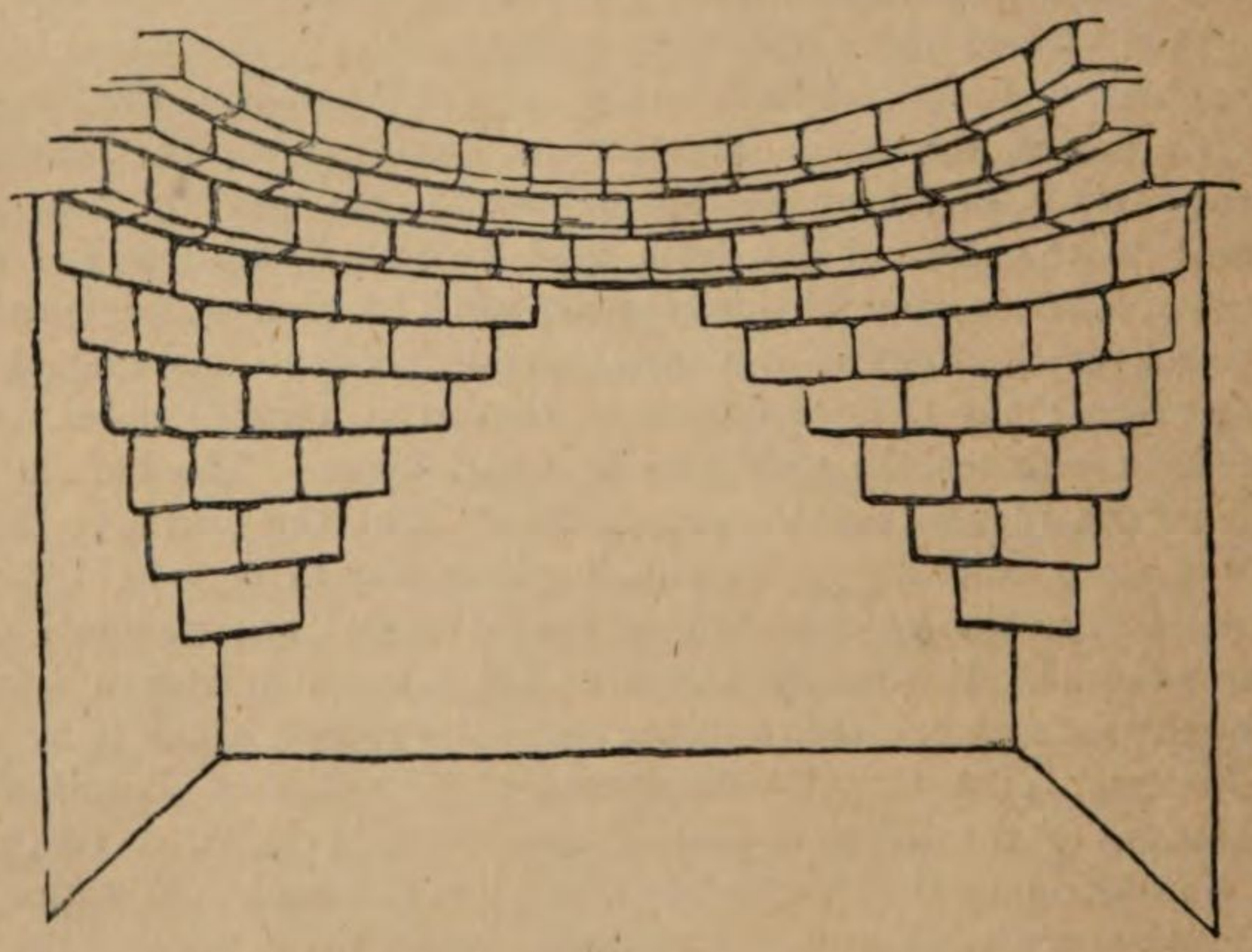
brick,[1] and so solidly constructed that it has now for nearly a thousand years withstood the ravages of time; and, though suffered to fall into gradual decay, is still entire, and even in its decorative portions almost perfect. Its form is that of a square court, surrounded by arcades of pointed arches with a very slight return. Over the niche is a small cupola, probably, though not certainly, of the same date as the building. I am aware of only one other instance of this feature, in Egypt: it is that in the sepulchral mosque of Barḳook, founded A.H. 814. It is almost needless to search for the oldest instance of the dome in Arab architecture: it was undoubtedly borrowed from the Christians: but it may be worth noting that El-Maḳreezee relates that a church existed in his time at Moosheh, near Asyoot, the capital of Upper Egypt, with three domes, the height of each of which was about eighty cubits (?), all of them being built of white stone, and said to date from the time of Constantine the Great.

In their domes, the Arabs adopted, and improved on, the constructional expedient for vaulting over the space beneath, and passing from a square apartment to the circle of the dome, used by both Byzantines and Persians. For want of a better name, this bracketing-work has been called "pendentive." The Church of St. Sophia, at Constantinople, presents fine examples of its Byzantine form; but in later edifices of that style, constructional difficulties seem to have confined the architects to small domes. The buildings of the Sassanian dynasty also contain pendentives.[2] But the origin of this architectural feature is evidently far simpler than any to be sought for in the exigencies of domical construction, or the developed and elaborate examples hitherto adduced. It must be traced to the transition from a square to a circle by the rude process shewn in the annexed woodcut, which represents part of the interior of a tumulus discovered at Kertch, and described in the "Transactions of the Royal Society of Literature," (vol. vi. p. 100, plate V.) which, if of late date, is of very early style, like the tomb of Alyattes, and the so-called treasury of Atreus. The Arabs, with their peculiar faculty for cutting away all superfluous material, naturally arched the over-lapping stones that filled up the angles of the building; and, by using *pointed* arches, overcame the difficulty of the Byzantine architects, to which I have alluded. The pendentive was speedily adopted by the Arabs in Egypt in a great variety of shapes, and for almost every conceivable architectural and ornamental purpose: to effect the transition from the recessed windows to the outer plane of a building; and to vault, in a similar manner, the great porches of mosques,

[1] El-Maḳreezee says that the architect adopted the square brick pillars which support the arches surrounding the court, as being more durable than stone columns.

[2] In India, early bracketing, very similar to the pendentives already mentioned, is found in buildings at old Delhi; and a later fine example, in a mosque at Beejapoor. The Indian development seems to be an offshoot only, and not to be connected in any way with the origin of pendentives. The plaster-work of the Alhambra was derived from the wooden, as well as the stone and plaster, examples of Egypt. It is hardly necessary to refute a theory, which has nevertheless found an advocate, that pendentives were originally a merely ornamental feature derived from the Gothic dog-tooth ornament; resting, as this theory does, on a comparison of pendentives of *very late date*, and of Constantinople workmanship.

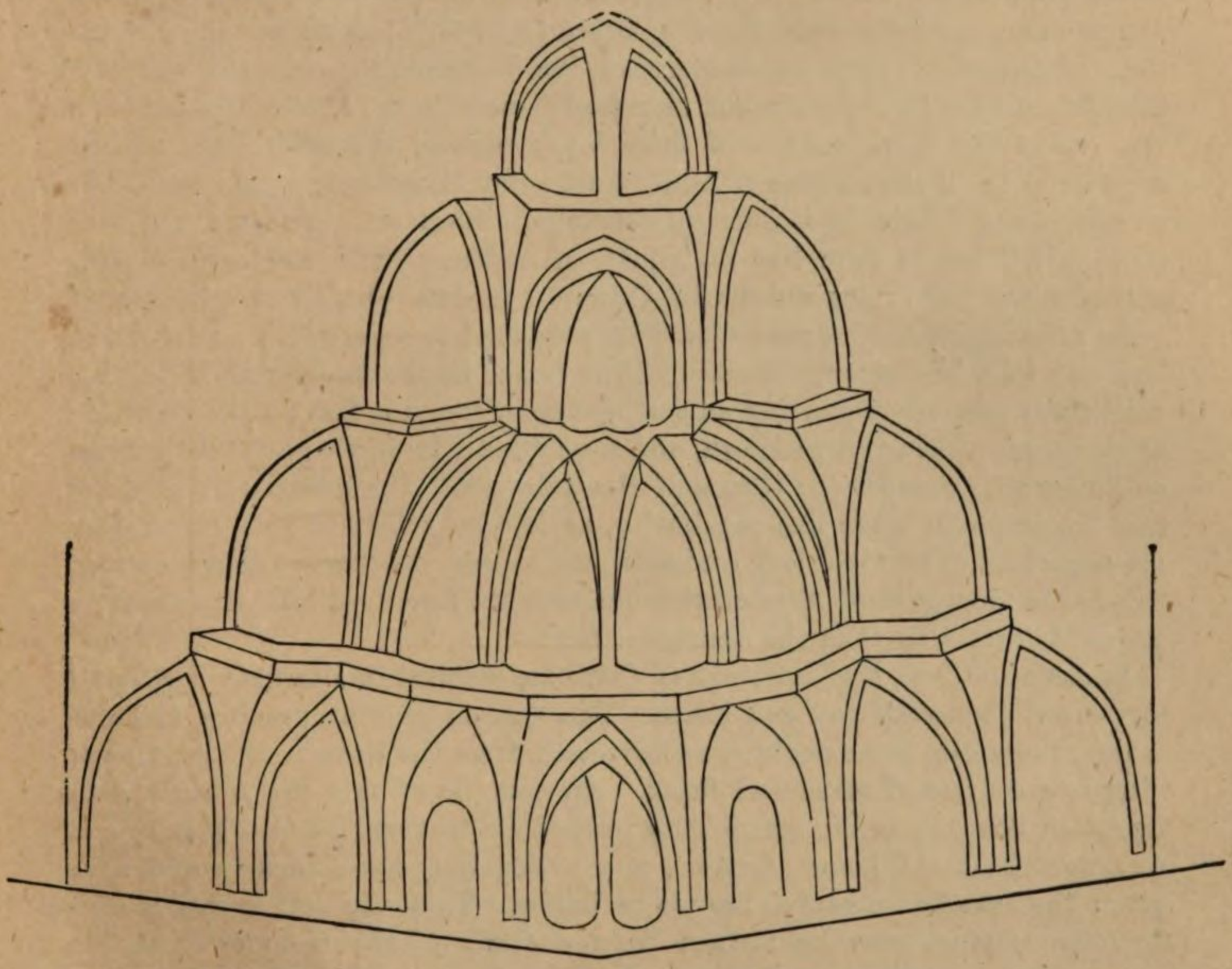
which form so grand a characteristic of the style. The simple circle placed on a square to support a dome, was elaborated by an intermediate octagon, and the angles of the square were then filled in as in the woodcut inserted in the next page, taken from a sketch that I made in the great southern cemetery of Cairo, which shews well the facility with which a simple form was beautifully elaborated. All the more simple wood-work of dwelling-houses is fashioned in a variety of curious patterns of the same character. The pendentive, in fact, strongly marks the Arab fashion of cutting off angles and useless material, always in a pleasing and constructively advantageous manner.



I have said that the mosque of Ibn-Ṭooloon is the most ancient Muslim edifice of known date in Egypt, and that the two centuries and a half that had elapsed since the conquest of that country by the Arabs left no sure stepping-stones by which to trace the gradual advance of the art which in that mosque suddenly appears as an independent style. Another gap followed, of which no architectural examples remain. The next period of Egyptian art is that of the Fáṭimee Khaleefehs. During the century that had elapsed, much progress had been made. The great mosque El-Azhar, founded by the first ruler of that line, contains few portions of the original structure; numerous repairs and rebuildings have effaced the first plan, and the ancient niche now stands isolated among the columns of the place of prayer.[1] But the mosque of

[1] The Azhar was the first mosque founded in El-Ḳáhireh; it was commenced in Jumáda-l-Oolà 359, and completed in Ramaḍán 361. Its roof, like that of the mosque of 'Amr, was originally low, and was afterwards raised a cubit. The mosque was repaired by four of the Fáṭimee Khaleefehs, and by Beybars: again in 702, after the earthquake; in 725; and in 761. The great minaret was built by El-Ghoo'ee early in the tenth century of the Flight. The whole mosque was repaired and considerably altered by a Turkish governor, in 1004. The Azhar has been, since its foundation, the principal congregational mosque

El-Ḥákim, though in a ruined state, preserves enough to shew this progress, and to shew too that the typical forms found in the work of Ibn-Ṭooloon had been preserved and developed. The style had gained strength in boldness and symmetry. The Fáṭimee dynasty left other remarkable mosques in Cairo, besides sepulchral buildings in the southern cemetery of that city; bearing the same characteristics, and generally, I believe, of brick, plastered. The three fine gates of El-Ḳáhireh, built during the rule of this dynasty, are noteworthy



as the work of three Greek brothers. They contain features quite foreign to the art, while displaying some of its best characteristics; and deserve to be remembered as examples of what the Arabs have obtained from strangers.

The buildings of the succeeding dynasty, which was founded by the renowned Ṣaláḥ-ed-Deen, are not numerous; nor remarkable, with some good exceptions, except for massive strength. It was under the first dynasty of Memlook (Turkish) Sulṭáns that the art attained to perfection; and it very gradually

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of Cairo, with the exception of two periods—the first, from the date of the mosque of El-Ḥákim, who transferred the chief prayers to his own mosque, where the Khaleefeh preached; the second from the accession of Ṣaláḥ-ed-Deen to that of Beybars, when the sermon was discontinued in the Azhar, because, according to some, it is prohibited to preach two Friday sermons in one town.

declined under the second (or Circassian) dynasty. In considering these periods of history, it is necessary to remember that the kings, who were originally slaves, probably brought with them no art-knowledge from their native countries. But the Turkish slaves came of a tomb-building race, and, as there is evidence to shew, this national trait took root in Egypt.[1] El-Maḳreezee affords a weightier reason for the introduction of many new features into Arab art about this time. Genghis Khán was desolating Western Asia, and driving whole populations before him. "At the time of Genghis Khán," says El-Maḳreezee, "many Easterns came to Egypt [A.H. 656]; and after this, in the time of the third reign of Moḥammad Ibn-Ḳala-oon, the suburbs south of El-Ḳáhireh were chiefly built, and increased greatly [A.H. 711]." Ibn-Ḳala-oon was one of the great builders of those days; some of the edifices he founded are among the best examples of Arabian art; but his mosque within the upper circuit of the Citadel is as curiously strange to that art. The minarets are strikingly Tatar, in form like the minárs of northern India, and covered with glazed tiles.[2] They are unique in Cairo. The dome-shaped termination of those minarets, however, which has been compared to a darweesh's conical cap, is found in a few other instances. It is found in the mosque of El-Ḥákim, which was partially ruined by an earthquake in the year 702; the tops of the minarets were then thrown down, and were rebuilt by Beybars El-Gáshnekeer, an Emeer who usurped the throne of Ibn-Ḳala-oon. The collegiate mosque of this Emeer presents the like peculiarity, as do some others of this, or a rather later, period. The historical evidence sets at rest the European notion that this is the more ancient form of the minaret. In Egypt, at least, it cannot be proved to be earlier than the commoner form.

In modern times, the buildings of Cairo are painted in alternate horizontal stripes of lime-wash and red ochre. This was an ancient practice, and one which, there can be no doubt, was borrowed from the Roman construction of alternate courses of stone and brick. An example of this the Arabs had at Egyptian Babylon, before which 'Amr pitched his tent and founded his city and mosque. That old Roman fortress, now called Ḳaṣr-esh-Shema, would have given the invaders a ready example to follow. That the colour was a constructive feature may be learned from a study of the mosques of Cairo; especially those in the cemeteries, where the effect is produced by the use of stone of different colours, without the help of red ochre. The use of colour by the Arabs in Egypt was, in their best time, very simple and sparing: red, black, and gold on ultramarine, formed the principal, almost the only, architectural coloured decoration; with the addition of white, and sometimes yellow, in the mosaic pavements and dados. Green marks the decay of the style; and the profuse colouring of the Alhambra is altogether foreign to the true art.

[1] In contravention of Moḥammad's directions that "tombs should be low, and built only of crude bricks." (See above, page 265, foot-note.)

[2] I also find it mentioned by El-Maḳreezee that the two minarets of the mosque of Ḳooṣoon, in Cairo, were built by a builder from Tooreez [Tebreez?], like the minaret which Khowájà 'Alee Sháh, the Wezeer of the Sulṭán Aboo-Sa'eed, had made in his mosque in the city of Tooreez.

The connection of Arab and Gothic architecture is a subject that would yield most interesting results. The modern fashion of assuming everything Mohammadan to be of true Arabian art has misled art-critics; and the undue importance that has been given to the degraded style of the Alhambra (which is to mosques of the best Cairo time as late Perpendicular is to early English and Decorated Gothic), and to the bastard edifices of Mohammadan India—because something is known about these and next to nothing of the true art—has induced the most erroneous conclusions. The more the buildings of Cairo are studied, the more clearly, I think, will the connection of the architects of that country with those of southern Europe be established. In the streets of that quaint old city, one is constantly in presence of strong Gothic affinities, let alone pointed arches of Gothic proportions, triple lights, &c. The topographical work of El-Maḳreezee is of the utmost value in helping to a correct judgment of dates, and sometimes mentions the very architects. Like all things Eastern, the art is not rapidly changeable, and it is far more difficult there than in Europe to fix approximately the date of an edifice. There is one gateway—it is that of a mosque in the main thoroughfare of the city—that has often puzzled theorists, and has only been accounted for by the supposition that a Gothic architect constructed it in Cairo. Its history, as given by El-Maḳreezee, is highly curious; testifying to the accuracy of the historian, shewing the manner in which these buildings were erected, and presenting an example of direct adoption of Gothic work. The gateway in question is of clustered columns, and is probably of transition Norman, or one of its kindred styles. The historian's account is as follows:—"The Medreseh en-Náṣireeyeh is adjacent to the Ḳubbeh el-Manṣooreeyeh, on the eastern [meaning, north-eastern,] side. It was begun by El-Melik el-'Ádil Zeyn-ed-Deen Ketbughà, and it rose to about the height of the gilded border on its exterior: then he was deposed. And El-Melik en-Náṣir Moḥammad Ibn-Ḳala-oon gave orders to complete it in the year 698, and it was completed in the year 703. It is one of the grandest of the buildings of El-Ḳáhireh, and its gateway is one of the most admirable of what the hands of man have made; for it is of white marble, novel in style, surpassing in workmanship; and it was transported to El-Ḳáhireh from the city of 'Akkà [St. Jean d'Acre]. For El-Melik el-Ashraf Khaleel Ibn-Ḳala-oon, when he took 'Akkà by storm, in the year 609, ordered the Emeer 'Alam-ed-Deen Senger Esh-Shugá'ee to demolish its walls and destroy its churches. And he found this gateway at the entrance of one of the churches of 'Akkà; it being of marble, its bases, and jambs, and columns all conjoined one with another [*i.e.* clustered]: so he conveyed the whole to El-Ḳáhireh."

The result of this inquiry into the origin and rise of Arabian art is very simple. It sets at rest the question of the Arabs having possessed any but the rudest native art. An essentially unartistic Semitic nation, they overran countries abounding in the remains of decaying styles, and used the craftsmen of those countries to build their mosques and palaces; at first adopting the old art, and afterwards engrafting many of its features into a new style of their own. The earliest Arab buildings were predominantly Byzantine, and that

style always continued to exercise a strong influence; but soon one more markedly Oriental was added to it, and to the half-formed Arabian art then springing up. This was the Persian or Sassanian; and to it must, I think, be traced much of the elegance of the Arabian, and a great proportion of its ornament. A later Tatar element, in Egypt, I believe I have also shewn to have been added. It must be distinctly borne in mind that the Arab style has a distinct individuality; and, taking the Egyptian as the typical (as it was certainly the highest) form, it is one that must rank among the purest of all times and countries. To what extent the Arabs themselves worked in its development is at present doubtful, and will probably always remain so. They have never excelled in handicrafts. Their workmen were commonly Copts, Greeks, and Persians; and though they must have learnt from these peoples, they appear never to have been able to dispense altogether with their services. The *taste* that directed their admirable works—whence it arose and how it was fostered—forms a more subtle question: unless their architects as well as their workmen were foreigners,[1] we must ascribe it to the Arabs themselves; and it would then form a remarkable example of a nation, naturally tasteless, acquiring a perception of beauty of form, symmetry of proportion, and generally of the highest qualities of architectural and decorative excellence which has never been surpassed.

III.—HISTORY OF THE MOSQUE OF 'AMR.[2]

(Abstracted from El-Maḳreezee's Historical and Topographical Account of Egypt.)

THE mosque was built, after the occupation of Alexandria, in the year of the Flight, 21.[3]—Aboo-Sa'eed El-Ḥimyeree says, I have seen the mosque of 'Amr Ibn-El-'Áṣ; its length was 50 cubits, with a width of 30 cubits.[4] And he made the road to surround it on every side. And he made to it two entrances,

1 Some of the architects I have shewn to have been foreigners: the most remarkable one, the builder of the mosque of Ibn-Ṭooloon, was a Copt; and three brothers, Greeks, constructed the three grand gates of El-Ḳáhireh.

2 This abstract of El-Maḳreezee's historical description of the mosque of 'Amr, although written in a somewhat detailed and confused manner, is of importance in an archæological and artistic point of view, and will, I think, be acceptable to students of the subject, while dissipating theories too hastily formed respecting this the oldest Muslim *foundation* in Egypt and perhaps in the East.

3 "Ibn-Lahee'ah says, 'I have heard our sheykhs say that there was not to the mosque of 'Amr a recessed niche: and I know not whether Meslemeh built it, or 'Abd-El-'Azeez.' The first who made the niche was Ḳurrah Ibn-Shureyḳ. El-Wáḳidee says, 'Moḥammad Ibn-Hilál told me that the first who constructed a recessed niche was 'Omar Ibn-'Abd-El-Azeez when he built the mosque of the Prophet.'" [I have inserted this note from El-Maḳreezee, because there is a recessed niche in the mosque of 'Amr commonly ascribed to him.]

4 So also according to El-Leyth Ibn-Saąd, cited by Es-Suyooṭee, in his work on Egypt entitled the Ḥosn el-Muḥáḍarah, M.S.

facing the house of 'Amr Ibn-El-'Áṣ. He also made to it two entrances in the northern side, and two entrances in the western side; and he who went out from it by the way of the Street of the Lamps found the eastern angle of the mosque to be over against the western angle of the house of 'Amr Ibn-El-'Áṣ. That was before there was taken from the house what was taken [to enlarge the mosque]. Its length from the ḳibleh to the northern side was like the length of the house of 'Amr Ibn-El-'Áṣ. And its roof was very low, and there was no inner court to it; so, in summer time, the people used to sit in its outer court on every side.

The first who added to it was Meslemeh Ibn-Mukhallad El-Anṣáree, in the year 53. He added to it on its eastern side, of that which adjoins the house of Amr, and on its northern side; but he made no new addition to it on the southern,[1] nor on the western, side. He made a "raḥabeh" [an exterior court] on the north of it, and the people resorted thither in the summer; he also plastered it, and ornamented its lower walls, and its roof; for the mosque of 'Amr [*i.e.*, that built by 'Amr] was neither plastered nor embellished. He ordered the building of the minaret of the mosque [of 'Amr?] which is in El-Fusṭáṭ.—It is said that Mo'áwiyeh ordered the building of the towers for the adán; and Meslemeh made for the congregational mosque four towers at its four corners; he was the first who made them in it: there was none before that.

In the year 79, 'Abd-El-'Azeez Ibn-Marwán pulled it [the mosque] down, and added to it on the western side, and enclosed in it the court that was on the northern side; but on the eastern side, he could not find space to enlarge it: so says El-Ḳuḍá'ee; but El-Kindee says that he enlarged it on all its four sides.—'Abd-Allah Ibn-'Abd-El-Melik ordered the raising of the roof, which was low, in the year 89.

In the beginning of the year 92, by order of El-Weleed, El-Ḳurrah Ibn-Shureyḳ, the governor of Egypt, pulled it down, and began to build it in Shaabán of that year, completing it in Ramaḍán, 93. The enlargement of Ḳurrah was on the southern and eastern sides, and he took part of the house of 'Amr and of his son, and enclosed it in the mosque, with the road which was between them and the mosque.—Ḳurrah made the recessed niche which is called the mihráb of 'Amr, because it is in the direction of the niche of the old mosque which 'Amr built.[2] The ḳibleh of the old mosque was at the gilt pillars in the row of táboots [wooden chests] at this day: these are four pillars, two facing two, and Ḳurrah gilt their capitals: there were no gilt pillars in the mosques except them. In the days of Ḳurrah the mosque had not

[1] The southern side, or that of the ḳibleh, is the side which we should call the eastern; the reader must therefore bear in mind, throughout this abstract, that the points of the compass are named after the Arab manner.

[2] The ḳibleh of 'Amr Ibn-El-'Aṣ was the same in direction as that adopted, in Egypt, by the companions of Moḥammad. El-Maḳreezee (Account of the Mihrabs of Egypt) tells us that this is not true to the direction of Mekkeh. It is found in the mosques of El-Geezeh, Alexandria, Ḳooṣ, &c. A second ḳibleh is that of the mosque of Ṭooloon. A third is that of the Azhar, which El-Maḳreezee states is in the true direction. This is followed by the other mosques of El-Ḳáhireh (or Cairo). There are other variations of the ḳibleh which it is needless to specify.

a niche save this niche. But as to the central niche, existing at this day, it is called the niche of 'Omar Ibn-Marwán, and perhaps he made it in the walls after Ḳurrah. Some have said that Ḳurrah made these two niches.—And the mosque had four entrances made to it; they are the four entrances now existing on its eastern side: and on its western side, four entrances; and on its northern side, three entrances.

In the year 133, Ṣáliḥ Ibn-'Alee added four columns at the back part, and it is said that he enclosed in the mosque the house of Zubeyr Ibn-El-'Owwám; the fifth entrance of the eastern entrances of the mosque at this day is of this addition: he built also the fore part of the mosque by the first entrance.—In the year 175, Moosà Ibn-'Eesà added to it the court at its back part, which is half the court known as that of Aboo-Eiyoob.

In the year 211, by order of 'Abd-Allah Ibn-Ṭáhir, an addition equal to it [the mosque] was made on its western side: this addition was the great niche and what is on the western side of it as far as the addition of El-Kházin, &c.[1] 'Eesà Ibn-Yezeed completed the addition of Ibn-Ṭáhir. The measure of the mosque, without the two additions, amounted, completely, to 190 (architect's) cubits in length, and 150 cubits in width.[2] The court of El-Ḥárith is the northern court of the addition of El-Kházin: it was built, in the year 237, by El-Ḥárith, and he ordered the building of the court contiguous to the Mint. The addition of Aboo-Eiyoob was in the remainder of the court called the court of Aboo-Eiyoob. The niche ascribed to Aboo-Eiyoob is the western one of this addition: it was built in the year 258.

A fire occurred in the back part of the mosque, and it was repaired: this addition being made in the days of Aḥmad Ibn-Ṭooloon: and in the night of Friday, the 20th of Safar, 275, a fire occurred in the mosque and destroyed from beyond three arches from Báb Isráeel to the court of El-Ḥárith: in it was destroyed the greater part of the addition of Ibn-Ṭáhir, and a portico. It was repaired by order of Khumáraweyh in the above-named year: 6,400 deenárs were expended on it.

El-Kházin added one portico, from the Mint, which is the portico with a niche and two windows adjoining the court of El-Ḥárith: its size is 9 cubits. It was commenced in Regeb, 357, and finished at the close of Ramaḍán, 358.—In 387, the mosque was re-whitewashed, and much of the fesfesà[3] that was in the porticoes was removed, and its place whitewashed: five tablets were engraved and gilt and set up over the five eastern entrances; and they are what are over them now.

El-Ḥákim ordered the construction of the two porticoes which are (says El-Ḳuḍá'ee) in the court of the mosque. El Mustanṣir bi-lláh also ordered an addition to be made to the maḳṣoorah on its eastern and western sides.[4] In

1 "The place of the tent of 'Amr is said by some to be where are the pulpit and the niche."

2 "It is said that the measure of the mosque of Ibn-Ṭooloon is the same as that, except the porticoes that surround it on its three sides."

3 Or Fuseyfisà: see above, page 337, foot-note.

4 "Maḳṣoorahs were first made in mosques in the days of Mo'áwiyeh Ibn-Abee-Sufyán,

the year 445 the minaret which is in the space between the minaret of 'Orfan and the great minaret was built.

In the year 564, the Franks under Amaury besieged El-Ḳáhireh, and the city of Miṣr was burnt and remained burning for 54 days; and the mosque became dilapidated. In 568, Ṣaláḥ-ed-Deen repaired it, restored its ṣadr [the upper end, next to the ḳibleh] and the great niche, and made various additions in it. In 666 the northern wall and the ten arches were reconstructed, and in 687 the mosque was again repaired.

In the earthquake in the year 702, the mosque became dilapidated. The Emeer Silár was appointed to repair it, and he entrusted it to his scribe Bedr-ed-Deen Ibn-Khaṭṭáb. He pulled down the northern boundary from the steps of the roof to the entrance of the northern and eastern addition, and rebuilt it. He made two new doors to the northern and western addition: and attached to each pillar of the last row, facing the wall that he pulled down, another pillar to strengthen it. He added to the roof of the western addition two porticoes.[1]

After this the mosque and its arches became dilapidated, and it was near to fall: and the chief of the merchants of Egypt repaired the mosque: he pulled down the ṣadr altogether, between the great niche and the inner court, in length and breadth; and rebuilt it: and repaired the walls and roof. This work was concluded in the year 804.

Ibn-El-Mutowwag says, The number of the entrances is thirteen: of these, on the southern side, is Báb ez-Zeyzalakht; on the northern, are three entrances: on the eastern, five; and on the western, four. The number of its columns is 378; and of its minarets, five.

[So far El-Maḳreezee. It is said that the last repairs were made to this mosque by Murád Bey, about 50 or 60 years ago; and that all the arches which the pillars support, and the roof, were then constructed. The building is about 350 feet square. The outside walls are of brick. The interior court is surrounded by porticoes, of which the columns are six deep on the side next Mekkeh; three deep, on the right; four deep, on the left; and only a single row on the side in which is the entrance. The two niches mentioned by El-Maḳreezee still exist: the central or great niche, and a smaller one much to the left, or towards the north-eastern angle of the mosque.]

IV.—ON THE INCREASE OF THE NILE-DEPOSIT.

In the first chapter of this work, Mr. Lane has mentioned the great annual phenomenon of Egypt, the rise of its fertilizer the Nile, and the consequent

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in the year 44; and perhaps Ḳurrah when he built the mosque in Miṣr made the maṣṣoorah." [So says El-Maḳreezee in this place; but see above, page 340.]

1 "He destroyed outside Miṣr and in the two ḳaráfehs a number of mosques, and took their columns to marble with them the inner court of the mosque."

inundation of almost the whole cultivable land and deposit of the alluvial soil held in suspension in the water. The description of the ordinary labours of agriculture also required a special reference to the inundation (page 26 *seqq.*) and the account of the ceremonies observed yearly in connection with the rise of the Nile forms almost a whole chapter (the Twenty-sixth). Since the account of the 'Modern Egyptians' was written, the scientific aspect of the subject (which is indeed foreign to an account of manners and customs) has assumed special importance. The secular increase had been vaguely estimated by several learned men, commencing with those attached to the French expedition under Napoleon; but some uncertainty had always been felt respecting the rate of this increase in early ages, and the matter was virtually undetermined. Neither was the average depth ascertained, although the sediment itself had been examined geologically and chymically. This, which is the *scientific* side of the question, had been thus generally explored; but on the *literary* or historical side, the establishment of any synchronism between the surface of the deposit at any past period, and a known date of the inhabitants of Egypt, had been fruitlessly attempted. This difficult subject was lately reopened by Mr. Leonard Horner, who by a series of so-called scientific investigations (not conducted by himself), sought to determine the rate of the increase of the deposit by the aid of history as well as science, and then to apply a scale thus obtained to the early existence of man in Egypt. His results, such as they are, were eagerly accepted by the late Baron Bunsen, for they fitted his elastic chronology with sufficient accuracy, and they were formally adopted in the third volume of his 'Egypt's Place.' The assumed facts were well put and crushingly refuted, in a review of the latter work which appeared in the 'Quarterly Review,' for April 1859 (No. 210). I cannot do better than insert some extracts from the review, before making any additional comments. Mr. Horner's method was to endeavour, by boring the plain formed by the Nile, to obtain the actual depth of the alluvial sediment, as well as the nature of the deposit, &c., and to connect with these any indications of secular strata, or historical footprints represented by fragments of brick, pottery, or other objects of man's handiwork, as well as known monuments. The results were communicated to the Royal Society in two papers, printed in the 'Philosophical Transactions.' The reviewer states the case sought to be established by Mr. Horner as follows:—

"Mr. Horner infers, from finding a piece of pottery in the Nile sediment, and at a certain depth below the surface of the soil, that man existed in Egypt more than 11,000 years before the Christian era; and not merely existed, but had advanced in civilization so far as to know and practise the art of forming vessels of clay, and hardening them by fire. Mr. Horner arrives at this conclusion in the following manner. Taking the colossal statue of Rameses II., in the area of the ancient Memphis, as the basis of his calculation, he found the depth of the Nile sediment, from the present surface of the ground to the upper level of the platform upon which the statue had stood, to be 9 feet 4 inches. Then adopting the date of Lepsius for the reign of Rameses II. (B.C. 1394–1328), and supposing the statue to have been erected in 1361, Mr.

Horner obtains, between that time and 1854—the date of his excavations—a period of 3215 years for the accumulation of 9 feet 4 inches of sediment; and accordingly he concludes that the mean rate of increase has been, within a small fraction, 3½ inches in a century. Hence, says Mr. Horner, 'it gives for the lowest part deposited an age of 10,285 years before the middle of the reign of Rameses II., 11,646 years before Christ, and 13,500 years before 1854.'

"M. Bunsen, after quoting Mr. Horner's words, adds:—

"'The operation performed, and the result obtained, are historical, not geological. The soil which has been penetrated is exclusively historical soil, coeval with mankind, and underlies a monument, the date of which can be fixed with all desirable certainty. It is a soil accumulated at the same spot, by the same uninterrupted, regular, infallible agency of that river, which, like the whole country through which it flows, is a perfect chronometer. It is an agency evidently undisturbed by any other agency during these more than a hundred centuries, by flood or by deluge, by elevation or by depression. The fertilizing sediment is found in its place throughout. Under these circumstances it would seem reasonable to suppose that there is no material difference in the rate of secular increase; but that if there be any, the lower strata would require an inch or half an inch less to represent the growth of a century.'—vol. iii. Preface, p. xxvi.

"Now the first question which naturally arises is, can we depend upon the accuracy of the facts as thus stated? Mr. Horner is both a sound geologist and a man of honour, and he certainly would not intentionally deceive us; but, unfortunately, his testimony in this case is of little or no value, as he is not an independent witness, but simply a reporter of the observations of others. If he had been personally present, and had seen with his own eyes the boring-instrument bring up from a depth of thirty-nine feet of Nile-deposit, a piece of pottery, we should have had the testimony of a trustworthy and competent witness; but his mere belief of the alleged fact, without personal observation, is of no value whatever in a scientific point of view. Before accepting such a statement as an undoubted fact, we should require information upon many points, as to which we are at present entirely in the dark. We know nothing of the credibility or competency of the person or persons who made the discovery; but we do know that, in all such cases, whatever is wanted is always found. If a gentleman in this country has the misfortune to fancy that he has coal or copper on his estate, and directs borings to be made, the instrument almost invariably brings up the desired specimen, though the practical geologist is aware, from the nature of the strata, that the existence of either copper or coal is a physical impossibility. So notoriously is the case, that all who have had experience in these matters attach no importance to such specimens, unless the alleged discoverer is a scientific observer, of whose character and competency there can be no question. When, therefore, Mr. Horner gave special instructions to his agents to attend to the following point, among others:—'If any fragments of human art be found in the soils passed through; and, unless they be brick or other rude material, to preserve them'—our experience of similar excavations would lead us to expect that such fragments

of human art would be sure to be forthcoming. But, even if this be not the case, and the pieces of pottery were actually found in the places indicated, there are several circumstances which render Mr. Horner's inference respecting their extreme antiquity extremely doubtful.

"If we adopt a date of the first colonization of the country consistent with the chronology of the Septuagint, and admit the correctness of Mr. Horner's estimate of the mean rate of the increase of the alluvial soil, we may fairly calculate that at that time the general surface of the plain of Memphis was at least thirteen feet below its present level, and that the bed of the Nile was in the same place much more than twenty-six feet below its banks—that is, *much more than thirty-nine* feet below the general surface of the plain; for the bed of the river rises at the same rate as the bordering land, and is in this part of Egypt at least twenty-six feet below the land in most of the shallower parts. Now according to an ancient tradition [1] Menes (that is, one of the earliest kings of Egypt), when he founded Memphis, is related to have diverted the course of the Nile eastwards, by a dam about 100 stadia (about twelve miles) south of the city, and thus to have dried up the old bed. If so, many years must have elapsed before the old bed became filled up by the annual deposits of the inundation; and the piece of pottery may have been dropped into it long after the time of this early king, for we do not know the course of the old bed, and the statue may stand upon it. Or the piece of pottery may have fallen into one of the fissures into which the dry land is rent in summer, and which are so deep that many of them cannot be fathomed even by a palm-branch. Or, at the spot where the statue stood, there may have been formerly one of the innumerable wells or pits, from which water was raised by means of earthern pots.

"Again, we known from the testimony of Makrîzî that, less than a thousand years ago, the Nile flowed close by the present western limits of Cairo, from which it is now separated by a plain extending to the width of more than a mile. In this plain, therefore, one might now dig to the depth of twenty feet or more, and then find plenty of fragments of pottery and other remains less than a thousand years old! Natural changes in the course of the Nile similar to that which we have here mentioned, and some of them, doubtless, much greater, have taken place in almost every part of its passage through Egypt.

"Thus far we have adapted our remarks to Mr. Horner's estimate of the mean rate of the increase of the alluvial soil. But this estimate is founded upon a grave mistake, that is, upon the assumption that the upper surface of the platform, on which the colossal statue stood, was scarcely higher than the general surface of the plain. The temple which contained the colossal statue was one of the buildings of Memphis; and according to Mr. Horner's assumption, it is a necessary consequence that both the city and the temple must have been for many days in every year, to the depth of some feet, under the surface of the inundation! This is quite incredible, and we may therefore feel certain that the Nile-deposit did not begin to accumulate at the base of the statue till Memphis had fallen into ruins about the fifth century of our era.

[1] See Herod. ii. 99.

"These considerations, and many others which we might urge, tend to show that Mr. Horner's pottery is no more likely than M. Bunsen's chronology, to compel us to abandon our faith in the old Hebrew records. But one fact, mentioned by Mr. Horner himself, settles the question. He tells us that 'fragments of *burnt brick* and of pottery have been found at even greater depths [than thirty-nine feet] in localities near the banks of the river,' and that in the boring at Sigiul, 'fragments of *burnt brick* and pottery were found in the sediment brought up from between the fortieth and fiftieth foot from the surface.' Now, if a coin of Trajan or Diocletian had been discovered in these spots, even Mr. Horner would have been obliged to admit that he had made a fatal mistake in his conclusions; but a piece of *burnt brick* found beneath the soil tells the same tale that a Roman coin would tell under the same circumstances. Mr. Horner and M. Bunsen have, we believe, never been in Egypt; and we therefore take the liberty to inform them that there is not a single known structure of burnt brick from one end of Egypt to the other, earlier than the period of the Roman dominion. These, 'fragments of burnt brick,' therefore, have been deposited after the Christian era, and, instead of establishing the existence of man in Egypt more than 13,000 years, supply a convincing proof of the worthlessness of Mr. Horner's theory."

If Mr. Horner had confined himself to the purely scientific question, the depth, &c., of the plain of Egypt in various sections, his results, supposing them to be trustworthy, would have been a contribution to the literature of the subject, and would have given important help to any really historical facts hereafter to be obtained. As it is, his papers exhibit the enormous mistake of forming inductions from false or sufficient data—an instance equalled only by the result obtained from supposed astronomical facts by the French savans at Esnè, by which that temple was proved to have been built 3000 years before Christ; the truth being that it was erected by Greek and Roman rulers.[1]

Mr. Horner's so-called historical facts being worthless, we may be asked what prospect there is of trustworthy evidence that may establish a synchronism between science and history. The chance appears remote, indeed; such evidence can only be obtained by the patient and laborious method indispensable in all investigations of this character—for the historical proofs must be as rigorously accurate as the scientific. So difficult a problem cannot be hoped to be solved in a single investigation, and by mere guesses.

It has been remarked in the 'Quarterly Review' that Mr. Horner's deductions from the level of the site on which stood the statue of Rameses II. suppose inevitably that the site was some feet under water for many days in each inundation when the statue was originally placed there. Allowance must be made for the ancient Egyptians' building their temples (not to speak of their towns) above the reach of the annual inundation—just as the modern Egyptians, notwithstanding all their ignorance of science, their carelessness, and their fatalism, are careful in this matter. Not only must this allowance be

[1] Description de l'Égypte,' 2nd ed. viii. p. 357 seqq. (Recherches sur les bas-reliefs astronomiques des Egyptiens par MM. Jollois et Devilliers.)

made (and to what extent should it be made?), but we have the further allowance required by artificial dykes and dams, for the construction of which the ancient Egyptians were famous. How far Memphis, for instance, was artificially drained (a difficult operation in the porous Nile-sediment) cannot now be ascertained; but it is highly probable (for the tradition referred to by the reviewer has nothing in it incredible, and there is nothing to disprove it,) that it was built where the river had formerly flowed, after the stream had been diverted by the dam of Menes.

Nilometers may perhaps, when they are carefully compared, afford some materials for this inquiry. At present they are singularly barren of interest. There are important exceptions, however, such as the measurements on the face of the rock at Semneh, above the second cataract, which, if they prove nothing else, prove the rupture of a great barrier across the river lower down, at some period after the twentieth century B.C. To this class of natural occurrences many so-called facts, already put forth or to be hereafter discovered, must be referred. Descending the Nile, at Kaláb'sheh such a barrier *may* (though there are no facts to prove it) have existed in ancient times. At Aswán, lower down the stream, the cataracts may once have been greater than they now are; and Seneca's story[1] of the deafness of the inhabitants of the neighbourhood, by reason of the roar of the falls, may after all be partially true. Lastly, at Gebel es-Silsileh (Silsilis), undoubtedly a rocky barrier like that indicated by the records at Semneh once existed and in like manner disappeared: Sir Gardner Wilkinson believes this to be the place so indicated. The effect of so sudden or so great an alteration as any of those required by the level of the upper river, I must leave the geologists to tell.

Changes in the course of the river form another class of facts of a very curious nature. In numerous parts of the course of the Nile through the valley of Egypt, large tracts of land have been eaten away by the stream, and this operation is now daily going on. At Girgeh and Manfaloot, it threatens to destroy those towns at no distant period: the temple of Ḳáw el-Kebeereh (Antæopolis) has almost disappeared; and at Kóm Umboo (Ombos), one of the temples for which that place was famous has been thus washed away; and the other, more distant from the shore, may perhaps follow.

The most remarkable instance of the formation of new land has been already referred to: it is that of the plain which lies between Cairo and its port, Boolák. It may be taken as a fair example of the manner in which large tracts of land in Egypt have been rapidly formed, setting at nought the minute calculations respecting the *general* annual rise of the surface of the inundated land, and defying the explorations of boring-machines. How many historical sites have been thus formed, it is of course impossible to guess. The plain of Memphis very probably was so formed, as well as that of Thebes. Of what value would be a piece of pottery brought up by boring in a tract of this origin? The facts respecting the plain of Cairo, briefly referred to by the Quarterly reviewer, are historically proved, and rest on indisputable testimony.

[1] Nat. Quæst. iv. 2.

The Nile formerly flowed by the walls of Ḳaṣr esh-Shemaṭ and the Mosque of 'Amr, at Maṣr el-Ateeḳah, which are now a little more than a quarter of a mile distant from the bank. It continued to bend eastwards, being bounded by the quarter of El-Looḳ, and the town of El-Maḳs (the site of the present Coptic quarter of Cairo), and thence, after a wide reach eastwards, flowed to the village of Minyet es-Seereg, a little east of Shubrà. It thus flowed close by the western suburbs and gardens of Cairo, from which it is now from half a mile to a mile distant. From El-Maḳreezee we learn that, towards the close of the Fáṭimee dynasty, a large vessel, called El-Feel, ("the Elephant,") was wrecked in the Nile near El-Maḳs, and remained there; and the accumulation of sand and mud thus occasioned soon formed a large and fertile island. In the year of the Flight 570 (A.D. 1174—5), the channel east of this island ceased to exist, and thenceforward the river gradually retired from El-Maḳs, forming, by the deposit of soil during the successive seasons of the inundation, the wide plain of Boolák. The course of this part of the river has very little altered since the commencement of the eighth century of the Flight. The plain, therefore, was formed within about 200 years. It is in some parts a mile and a half wide, and at least seven miles long; it is of the level of the surrounding country; and, if its date and origin were unknown, it might be assumed by any theorizer to have required 10,000 years for its deposit. Doubtless it contains many pieces of brick and fragments of pottery as important and ancient as those brought up by Mr. Horner's boring-machine at Memphis.[1]

[1] The account of the formation of the plain of Cairo I have condensed from Mrs. Poole's 'Englishwoman in Egypt;' a work which, besides containing a large amount of valuable information from Mr. Lane's MS. notes—on the climate, topography, and history of Egypt—forms, in its description of the manners and customs of the women of that country, a valuable companion to the 'Modern Egyptians.'

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